

8,000 LETTERS A WEEK.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, March 7th.

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IMPORTANT TO READERS.

The Editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

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Broadcast the Budget Speech.

By the Rt. Hon. PHILIP SNOWDEN, M.P.

[A great deal of interest has been aroused over the question of broadcasting the Budget Speech, and special importance attaches to this article by Mr. Philip Snowden, whose opinions, as an ex-Chancellor of the Exchequer, naturally carry great weight.]

It was, on the whole, a wise decision to prohibit the use of broadcasting for purposes of political propaganda. However desirous the directors of national broadcasting might be to be impartial, it is certain they could not avoid a charge of favouritism.

If the control of broadcasting were in the hands of the Government, and if political propaganda were permitted, two things would probably happen. A conscientious Government might be so anxious to avoid the suspicion of partiality that it might hesitate to do justice to itself. But as conscientious Governments are somewhat exceptional, the other danger might arise, and national wireless might be used as a medium of Government propaganda to the disadvantage of other parties.

But there are important political pronouncements which are not strictly of the nature of party propaganda. A Prime Minister, for instance, has sometimes to make an important statement on some great national or international question for which the country is eagerly waiting.

There could be no objection on party grounds to such a statement being broadcast from the House of Commons. It would be a great advantage to hundreds of thousands of people, who are out of the reach of evening newspapers, if that were done.

Indeed, the speeches of eminent and notorious politicians, which are not always of great importance, are now sometimes broadcast,

and I know of no objection which has been taken to this. It is looked upon rather as an entertainment, than as a political education.

It has often been suggested that the proceedings of Parliament might be broadcast. For the sake of the reputation of Parliament, I hope that will never be done; at least, until the proceedings of Parliament are more calculated to inspire admiration and respect.

I know nothing about the science of broadcasting, but I should think there would be mechanical difficulties in the way of broadcasting a full debate, as members speak from every part of the House. If the debates in the House of Commons were conducted as they are in the French Chamber (except on the occasion of a free fight), where all the speakers mount the Tribune, broadcasting might be practicable.

But apart from the impractical and undesirable suggestion of broadcasting a full debate, the broadcasting of a speech on a special occasion is worth serious consideration. Such rare occasions as those I mentioned, when a Minister makes a statement of great importance, afford opportunities for putting the outside world into oral communication with the House of Commons.

(Continued overleaf in column 3.)



MR. PHILIP SNOWDEN

8,000 Letters a Week.

By Ralph Wade (B.B.C. Programme Correspondence Dept.).

PROBABLY, most listeners at some time or another have removed their headphones or switched off their loud speakers with some such mental or spoken thought as: "I don't think much of that," and in all possibility at that very moment a next-door neighbour is saying ecstatically: "Oh! you must listen to this, it is simply wonderful!"

It is doubtful whether at the actual moment of such switching on or off either of the listeners concerned gives a thought for the other; but if they are good enough to write to the B.B.C., their letters provide a good indication as to how the programme "goes."

What Happens To Your Letters.

Of course, it is not practicable to build programmes in absolute accord with the views of individual listeners, but the cumulative effect of all our programme correspondence gives a sound indication of the trend of public opinion.

The mail, as it comes in each day to the Programme Correspondence Department at the central office at Savoy Hill, is carefully sorted after perusal, there being three main groups into which letters fall, viz.: (1) Criticism; (2) Appreciation; and (3) General—the latter term including letters of inquiry, request, suggestion, or, in fact, any letter which calls for some kind of reply.

It is impossible, and in most cases it is not desired, that a reply be sent to postcard messages of appreciation; similarly, letters expressing enjoyment of an item, artist, or programme can only be briefly acknowledged by card. All other letters, however, do receive considered answers, and in cases of criticism a real effort is made to explain to the correspondents the reasons which caused them to complain; and in some cases, if a matter is brought to light which should be remedied, steps are taken to avoid a repetition of the trouble.

A daily *précis* of this correspondence is prepared and circulated, not only to members of the Programme Board, who are responsible for the construction of the programmes, but also to other officials who are directly concerned with programme building. This *précis* shows in detail all appreciations and criticisms of programme items, and, in the case of the latter, the actual letters of criticism are also circulated. Requests and suggestions of a general character are also noted on the *précis*, whereas those of a specific nature are sent to the individual departments concerned.

So much for a rough outline of procedure; not too rough, I hope, to prevent listeners from realizing that their letters are indeed "read, marked, learned, and inwardly digested."

What the Letters Tell Us.

Now for a glance into the correspondence itself.

Many of those who write to the B.B.C. will, perhaps, be surprised to learn that actual figures show that 85 per cent. of the correspondence dealing with programme matters that comes to us from listeners everywhere is appreciative. This fact may come as news both to those who write "there seems so much adverse criticism of your programme that I feel I must voice the other side," and also to the critic who says, "I am sure I am only expressing the view of the majority in saying your programmes get worse and worse."

It is obvious, of course, that only a small proportion of our vast broadcast audience write to say what they think of the programmes; but an average weekly figure of letters received at all our stations is something about 8,000 letters (these are, of course, programme letters only), which multiplied by fifty-two gives a not inconsiderable figure of approaching half a million letters a year.

The human interest attaching to all this correspondence is never ending, and one cannot help admiring the enthusiasm which prompts so many

of the communications. Here, for example, is a letter from a West London listener:

Do I write you too often? I love to write you because this is the only way I have of showing my gratitude and appreciation for what you all do for me. You have relieved me from many an hour of depression, because I feel my illness very keenly, and I thank you all from the deepest pit of my heart for the hours of pleasure you have given and still give me. I must write as if you were in front of me and wanting my version of how I enjoy listening. My relatives all laugh at me now because if the topic of wireless comes up and I am about the saying is—"Hello! she's off!"

There is an enormous amount of genuine pathos in the letters, too, the Sunday evening services in particular giving rise to many touching and intimate letters. Recently from Liverpool came this appreciation:

The Sunday evening service stands out as one of my greatest pleasures. To me there is a perfect spiritual atmosphere during the whole service, and I can feel it in the singing, in the perfect reading of the Bible, and in the Address. Perhaps we invalids who are shut off from the world are better able to feel this over the ether than are the "well" people. I sincerely hope this feeling is as keenly developed in all your invalid listeners as it is in me, then they will be sharing the joy and help that I receive through the Studio Services.

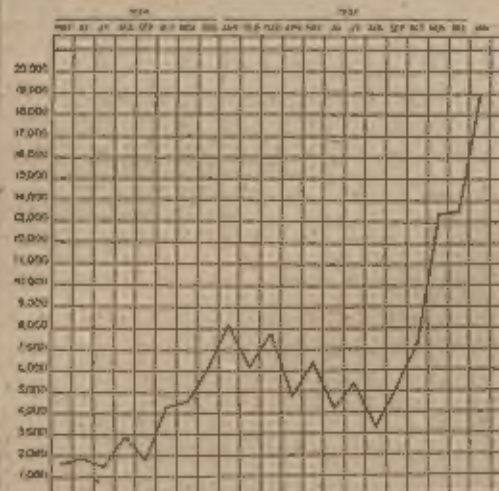


Chart showing number of letters received at B.B.C. Headquarters expressing appreciation of programmes.

The reception of the human voice in the homes of listeners seems to create such a bond of feeling between the listener and the speaker that many letters are such as might be written to close personal friends. It is certain that broadcasting has given a sense of friendship to many lonely people. Here is an extract from a typical letter of this kind:

We have often enjoyed the services from "2LO" and the readings, and finally the closing down "Good night." To those especially who live alone, in tiny rooms from attic to cellar, it is like a Benediction. One old lady we know, over 80, has renewed her youth through the wireless. One evening I asked her not to wait up any longer, or if she did want to listen to the end I would fix it near her bed. "No thank you," she said, "I could not go to bed, because if the National Anthem should be played, how could I stand?" I often picture that old lady standing to attention when we hear "The King."

It would need more than a whole issue of *The Radio Times* to record all the joys and sorrows that are disclosed in an ordinary day's B.B.C. postbag; but perhaps what I have already written may encourage those who have not yet sent us their views to do so, and those who have already written to us to do so again.

Broadcast the Budget Speech.

(Continued from the previous page.)

The Budget Speech is a particularly suitable thing for broadcasting. In the first place, the Budget Speech, owing to the nature of the statement, and the imperative necessity of accuracy in word and figure, is always carefully prepared, and usually read from full notes. That would enable a Chancellor, who knew how to use his voice, to deliver the speech in such a way as to make himself audible to the listeners.

Further, the Budget statement is awaited with great interest by the whole country. Everybody is wanting to know how much their taxation is going to be reduced—or increased. Proposals in the Budget sometimes give opportunities to those who get information in advance of others to make fortunate—or unfortunate—speculations. Broadcasting the Budget would give the information simultaneously to everybody, and the speculators' chance would be gone.

In a sense, the Budget statement is not party political propaganda. A Budget often contains a good deal of that, but it is, in reality, an account of the nation's financial position. For such a statement the widest possible audience is desirable.

There is one drawback to securing that widest audience for a broadcast Budget Speech, and that is the fact that it is made in the afternoon, when so many people are working to earn the money the Chancellor of the Exchequer is proposing to take from them. But that fact does not invalidate the importance of broadcasting the speech.

It has been suggested that if the Budget Speech were broadcast, it would only be fair to broadcast also the critical speeches of the Opposition ex-Chancellors. I am not very keen on that; not because the Opposition ex-Chancellors in the present Parliament would not be able to pulverize Mr. Churchill's Budget plans, but because it would partake too much of party political propaganda. If these Opposition speeches were broadcast, the speeches in support of the Budget would claim a similar hearing.

However, that is a matter which might be settled by public demand. I cannot lay myself open to any charge of desiring an advantage for my own party when I say that I should welcome the experiment of broadcasting Mr. Churchill's next Budget Speech. I am sure that Mr. Churchill would rise to the occasion. The only danger I would apprehend would be that the temptation of such a unique opportunity of addressing the greatest Budget audience in history might lead the Chancellor to indulge in so many flights of rhetoric that his hearers would miss the practical proposals of the Budget.

But seriously, I see no practical objection at all to broadcasting the Budget Speech. On the contrary, it is the one occasion of the Parliamentary Session eminently suitable for such a proceeding.

But for the present, at least, I would not favour broadcasting full Parliamentary debates and proceedings. I want the public who never visit the galleries of the House of Commons, to retain their reverence for the Mother of Parliaments.

Official News and Radio Gossip.

Good Friday Programme.

ON Good Friday, April 2nd, London Station have arranged a special programme which begins with a relay of Evensong from Canterbury Cathedral, between 4.0 and 5.0 p.m. This will be followed by a Chamber Music Concert from 5.0 to 7.0 p.m. Later in the evening, listeners will hear an Organ Recital, an address by the Rev. Hugh B. Chapman, of the Savoy Chapel, and orchestral and vocal music appropriate to the season.

Boxing Broadcast.

It is hoped that the relay of the sounds from a Boxing Match, which unfortunately had to be postponed, may now take place on the evening of March 20th.

De Groot at Easter.

In place of his usual broadcast on the second Sunday of the month, the ever-popular De Groot will take part in the Easter Sunday programme at London Station on April 4th.

The Duke of York to Broadcast.

On the occasion of the Business Men's Luncheon at the Liverpool Town Hall, on Thursday afternoon, March 11th, the speeches of H.R.E. The Duke of York and the Lord Mayor of Liverpool, Councilor Thomas Bowring, will be broadcast.

St. Patrick's Day at Birmingham.

Birmingham Station has arranged a special Irish programme on Wednesday, March 17th, St. Patrick's Day. There will be Irish music and Irish songs and the whole broadcast will be full of the Ulster atmosphere. In the Afternoon Topics, Mr. Harold Baker will tell the story of the famous Irish saint in a talk on "St. Patrick and the Shamrock." From 8.0 to 9.30 p.m., there will be an Irish programme in which the Orchestra, Miss Nancy Hepton, Miss Gabriel Lavette, and Miss Toni Farrell will take part.

Municipal Music.

Birmingham and Midland listeners will be able to take part in the social life of the Metropolis of the Midlands during the week beginning Monday, March 22nd, as they will have the opportunity of hearing three concerts from the Town Hall, Birmingham, two of which will be relayed from Daventry. The first of these takes place on Tuesday, March 23rd, at 7.30 p.m., when a Symphony Concert, by the City of Birmingham Orchestra, conducted by Dr. Adrian C. Boult, will be broadcast. The soloists are Miss Beatrice Harrison (cellist) and her sister, Miss May Harrison.

Tennis for the Beginner.

A series of four tennis talks will be given from the Manchester Station by Mr. Hubert P. Kennedy, beginning on Friday, March 26th. Mr. Kennedy is a keen athlete and a Manchester Parks Tennis Player. He represented Manchester in most of the inter-city matches in 1925, and played for Manchester against London Parks in London. He has been twice runner-up in the Manchester Parks Singles Championship, in 1922 and 1925, and has held the Singles Championship of Alexandra Park, Manchester, every year since 1920. Last year he won the men's doubles and the mixed doubles handicap, and his talks will contain some valuable hints on tennis.

On St. Patrick's Day.

On St. Patrick's Day, Wednesday, March 17th, at Newcastle Station an appropriate programme has been arranged. The Station Orchestra will play the Overture "Shamus O'Brien," in which

two old Irish tunes are used, "Father O'Hylan" and an old march of Cromwell entitled "The Glory of the West." After some old Irish songs and further items by the Station Orchestra, the Station Repertory Company present "A Dose of G. A. Birmingham." This concerns Mr. O'Brien, who is the extremely Irish Rector of a little Wiltshire village—a real G. A. Birmingham padre. The Station Repertory Company will also produce *The Workhouse Ward*, a comedy, by Lady Gregory, concerning two old Irishmen whose favourite pastime is arguing.

Music Old and New.

Bach's Violin Concerto in E Major and Mozart's Piano Concerto in C Minor will be the chief features in the Bournemouth programme for Monday, March 18th, when Miss Winifred Small

Ulster Hall, Belfast, including Elgar's "King Olaf," given by a distinguished trio of soloists, Miss Selma Allen (soprano), Mr. Tudor Davies (tenor), and Mr. Harold Williams (baritone), and the society's chorus and orchestra—400 strong—conducted by Mr. E. Godfrey Brown. During the interval at the concert hall, there will be a talk from the studio on Elgar's "Enigma Variations," to be given later by the orchestra in the Ulster Hall.

An Irish Evening.

On Wednesday, March 17th, St. Patrick's Day, a special Irish programme will be broadcast during the evening from the Edinburgh Station. Mr. Robert Burnett, the well-known baritone, will take the solo part in the late Sir Charles Villiers Stanford's "Songs of the Sea" and "Cavalier Songs," the chorus being provided by the Edinburgh Male Voice Choir, under the conductorship of Mr. Archibald Russell, while the Station String Orchestra will furnish the accompaniment. On the same evening, Miss Grace Miller (soprano) will sing two groups of well-known Irish songs and the Station String Quartet will broadcast a number of compositions with an Irish flavour, including such well-known favourites as "The Londonderry Air" and "Molly on the Shore." The idea that St. Patrick, according to one tradition, was a Scotsman gives additional interest to the evening's programme.

Community Singing at Aberdeen.

The event of the week beginning March 21st at Aberdeen Station is the Community Singing Concert, to be held in the Music Hall, Aberdeen. The J. H. Squire Celeste Octet will also feature in this programme.

A Symphony Concert.

The programme to be broadcast from the Aberdeen Station on Tuesday evening, March 18th, is in the nature of a Symphony Concert, with a verse recital interpolated about 8.45 p.m. Other interesting items will be the Mendelssohn Concerto for violin and orchestra, and the Symphony from the "New World" in E Minor, by Dvorak.

A Military Band Débat.

The local concert at Plymouth on Friday, March 19th, will be a Military Band night, when the Band of the 2nd Batt. Hampshire Regiment will make their broadcast début. Miss Emily Sutton (contralto), who is well-known to listeners of the West, will provide the vocal side of the evening's programme.

Scenes from Great Plays.

Mr. William Macready and Miss Edna Godfrey-Turner will pay a return visit to Dundee Station on March 10th and give three Scenes from Great Plays. *School for Scandal*, *Trilby*, and *Nell Gwynne* are the three favourite plays chosen for this occasion.

Talks at Nottingham.

Two interesting series of talks begin at Nottingham this week. On Thursday, March 9th, Miss Constance Jeans, who was champion swimmer over certain distances, will give the first of two talks on "Swimming"; while on Wednesday and Friday, March 10th and 12th, Professor A. W. Kirkaldy, of University College, Nottingham, will give the first two of his series of four talks on "The Modern Market and the Modern Bank."

Music-Hall Reminiscences.

A special 6 o'clock feature at Plymouth on March 12th will be a talk by Mr. Harry Rice on "Music-Hall Reminiscences." Later in the evening, listeners will hear the first talk to be broadcast from this Station on the "Dialects of Cornwall," by Mr. H. C. Downing.



"SIMULTANEOUS BOARD" IN THE CONTROL ROOM OF THE LONDON HEADQUARTERS OF THE B.B.C.

This board enables an operator to link up all the principal stations with London and with each other. The action is semi-automatic and, thanks to relays, all the processes can be easily supervised by one person. The design and construction are unique and in no part of the world has so up-to-date and far-reaching a scheme been evolved.

(violin) and Mr. Maurice Cole (pianoforte) are visiting the Station. From 9.30 p.m., they will play a series of more modern compositions in contrast to the earlier classical items.

St. Patrick's Day at Belfast.

St. Patrick's Day, March 17th, will be marked by a new feature in the Belfast programme—a recital on the carillon of St. Patrick's Cathedral, Armagh. This will be followed by a relay from Dublin of a part of the special St. Patrick's Day programme that is being broadcast from there. St. Patrick's Eve, too, will not pass unnoticed, for a programme of Irish melodies will be given on that afternoon.

"King Olaf."

On Friday, March 19th, a concert by the Belfast Philharmonic Society will be relayed from the

The Story of the Hunting Horn.

By Captain L. C. R. Cameron.

[On Monday, March 8th, Captain Cameron will give a Talk from London on "The Music of the Hunting Horn," which will be followed by music illustrating the development of the horn as a musical instrument.]

MUSICIANS and archaeologists are alike agreed that the hunting horn in its original shape is the oldest form of musical instrument in the world. Whether that original shape was a hollow sea-shell, or conch—“the wreathed horn” that the poet Wordsworth imagined “Old Triton” as blowing—or the actual horn of some bovine or other beast, hardly matters. Either, or both, undoubtedly came into use as soon as aboriginal man arrived at the stage in his development when he discovered the necessity of communicating with his fellows at a distance beyond reach of the human voice.

Probably the shore-dweller used a sea-shell, and the inland inhabitant the horn of a beast, for signalling purposes. The former developed into the fog-horns and sirens of modern sea-going ships, and the latter has resulted in the hideous-sounding instrument with which the modern motorist attempts to keep pedestrians from interfering with his free use of the King's Highway.

From Hunting Field to Opera.

But it was as a necessary implement of the chase that the horn began its career. Although it was early adapted to military and ceremonial uses, and eventually took its place in orchestral music, it is still as an essential instrument in the art and science of hunting, that the horn has its *raison d'être*.

Had it not been for its employment in sport, it would probably not to-day be found in our great orchestras, into which it was first introduced in the seventeenth century by the leaders of the Venetian Opera—Cavalli and Cesti.

The first known piece of horn music (1630) is called “*Chimata alla caccia*,” or, “An Invitation to the Chase”; and in France, in 1604, Lully composed an “Air for Servants of the Hunt and Hunting Men,” with hunting horns, of which there exists a copy in the Fitzwilliam Museum at Cambridge.

The introduction of the hunting horn into French Opera did not take place till 1735; and it was first used orchestrally in England by Handel in the reign of George I.

These horns were, of course, what are called by hunting men “compassed horns,” a plain horn seven or eight feet in length so bent as to encircle the huntsman's body in such a way that when the mouthpiece is at the lips, the bell of the horn protrudes over the shoulder. Such a horn is free from all the mechanical devices of the modern orchestral horn, and was called a “compassed horn” because it possessed a compass of twelve notes, from G below the line in the treble clef to G above the line. On its simple aim could, as in the modern coach horn, be played.

A Declining Art.

This “compassed horn” was commonly used in the hunting field in England, before the modern straight horn came into vogue with the advent of fox-hunting, just before the middle of the eighteenth century. Not only the huntsman and his staff, but many followers carried these horns over their shoulders, and after the appropriate “*lesson*” at the death of a stag or buck—“The Pryce” or “The Mort”—had been sounded, all these blew the appropriate “*Recheat*” in concert, or in unison, and immediately gave a general “Who-Whoop!” to celebrate the triumphant conclusion of the chase in which they had participated.

Before, however, the “compassed horn” came into this country from France, along with most other “points of ventry,” the natural horn hunting-horn and the metal hunting-horn fashioned like the natural horn of a cow, were employed by huntsmen and foresters generally, the straight horn—

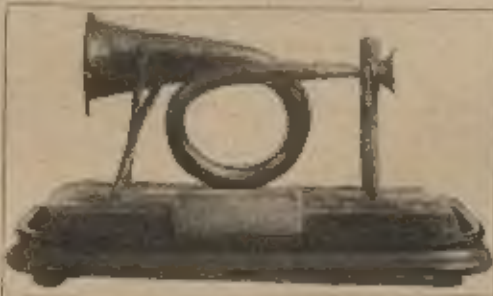
a sort of miniature conch-like horn—being the latest development of the *cor de chasse*, and responsible for the lamentable decline of horn music in England during the last century, at least.

As several writers on fox-hunting have pointed out, the art of blowing distinctive measures on the horn has declined ever since fox-hunting assumed precedence over deer- and hare-hunting in England.

The late Colonel John Anstruther-Thomson, of Charlton (Master successively of the Atherstone, the Pychley, and the Fife Foxhounds), in his invaluable little book, “Hints to Huntsmen,” complained that few among modern Masters and huntsmen of hounds did anything save “blow the same monotonous note on the horn all day long without variation or meaning”; and with rare exceptions this is the state of things to-day; though here and there we find a huntsman who tries to blow a distinctive call at the end of the day to signify that he is taking hounds back to kennels. But that and “the Rattle” at a kill, or a perfunctory “doubling of the horn” when hounds are on a scent, is as much as most modern huntsmen attempt.

Necessary “Calls.”

That this was not always so is shown by the collections of “*lessons*” on the hunting horn (as they were called) that occur in all the older books of ventry, as in “*Le Trésor de Venerie*,” a fourteenth-century French treatise by Hardouin, or in Tarterville's “*Noble Art of Venerie*” (1576). These give “*Lessons*” or “*Measures of Blowing*” for almost



THE HORN USED BY JOHN PEEL.

This famous old horn was bought in Cokerhampton Auction Mart on June 7th, 1886, from the celebrated huntsman's son.

every conceivable incident of the chase, from the “Call for the Company in the morning” to the call “To draw home the Company” at the end of the day. The first call was very necessary in the days before cards of the meets were sent out, or hunting appointments were published in the Press; the latter is as necessary to-day when hounds are about to go home.

Perhaps it is not too much to hope that horn-blowing competitions as commonly conducted at French horse shows may be introduced at our own agricultural and bound shows next summer—not alike as an interesting historical revival, but as an encouragement to the brightening of the modern hunting field by the use of varied and intelligible calls, in place of the dull monotony of the present average performances, which may not inaptly be compared with that of the beetle in Collins's “Ode to Evening”—“winding his slow, but sullen horn” without expression, variety, or any real significance.

LEEDS-BRADFORD listeners will be carried back sixty years in imagination on March 10th to a Yorkshire evening party, about the year 1860. The evening party as a social function is now dead, and the present generation knows little of its qualities. This sketch is an attempt to recapture the spirit of those mid-Victorian days and has been written and arranged by Mr. Frank Kidson.

My Manly Voice.

By Ruby Helder.

[Miss Helder, who is well-known to listeners on account of her remarkable tenor voice, will broadcast from London on Sunday, March 7th.]

IT is strange how my appearances in public invariably excite curiosity. Great numbers of people have, of course, heard me broadcast, but I am afraid some of them have a shrewd suspicion that I am not a woman at all, or that, if I am, I am merely simulating the voice of a man.

Let me say at once that my natural voice is that of a man. When I speak on the telephone, I am always addressed as “Sir,” and I sometimes have the greatest difficulty in convincing people that it is really a woman who is replying to them.

As a girl, I had a boy's voice; ever since I was fourteen I have been unable to sing higher than the tenor top C. At the age of eighteen I was taken to Sir Charles Santley, who consented to hear me sing, though he confessed afterwards that he had a preconceived idea that he was not going to like it. He was upstairs when I was shown into his music room, and called from the top of the stairs for me to go ahead.

Sir Charles Santley's Encouragement.

Sir Charles came slowly down during my song (which I accompanied myself) approached the piano, and then walked to the other end of the room. When I had finished, he said I had a perfectly natural tenor voice. In fact, he was so impressed by its quality that though he had given up teaching, he agreed to take me as a pupil, and for seven years he gave me three lessons a week without any payment whatever.

But for his encouragement, I am afraid I should have lost heart at times, for I claim to be a serious musician, and am anxious that I should be accepted as a tenor, quite apart from my sex, and not be exploited as a freak.

Many years ago, I sang at the Irish Festival at the Albert Hall. At the end of my second song, the applause was so prolonged that the concert was held up, and the manager, Mr. William Carter, had to threaten to have the National Anthem played unless the audience quietened down.

The following morning I was offered a good contract to go to America, but I found, to my regret, that the intention was merely to present me as a freak. I did, ultimately, however, go to America, where the famous John Philip Sousa heard me sing as he walked through the corridor of a New York building. He at once engaged me for a tour of the United States and Canada.

Later, I returned to England, where broadcasting has made my talents known in a way that was never possible before.

A very handy book to have about the place in “Broadcast Reception, Theory and Practice,” by J. Lawrence Pritchard (Chapman and Hall, 8s. 6d.). Apart from the excellent way in which the author has tackled the theory and practice of radio components used by the experimenter, the volume is packed with practical information presented in a most useful manner. Mr. Pritchard's method of giving references to other parts of the book, where the points he is dealing with are more fully explained, is of great assistance to the reader. All the mathematical calculations that are used are carefully arranged to illustrate their value to the practical man, and are easily followed. The coil winding tables and other data will be useful to elementary and advanced experimenters alike.



MISS RUBY HELDER.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss DOROTHY BENNETT, Soprano, will sing at Bournemouth on Thursday, March 16th.



Miss ENA GROVESMITH, the popular actress, who is directing a Concert Party at London on Wednesday, March 15th. (E.B. in other Stations.)



Miss LOUISE TRENTON, Soprano, will be heard by London, Dovenly and other listeners on Sunday, March 12th.



Captain L. C. R. CAMERON, who will talk on "The Music of the Hunting Horn," from London, on Monday, March 13th. (E.B. in other Stations.)



Miss KATHLEEN LONG, Pianist, who will play throughout the week in the 7.35 p.m. Classical Feature at London Station.



Miss BINNIE HALE, who will be heard in a broadcast of "No No Nancie" from the Palace Theatre, on Friday, March 12th.



Messrs. FRED BECK and GEORGE STOCKWIN, Entertainers, will broadcast from Birmingham, Manchester, Newcastle, Aberdeen and Glasgow during the week.



Messrs. SCOVELL and WHELDON, Entertainers, will broadcast from Cardiff on Saturday, March 13th.



The London Fire Brigade Band will play a selection of music at London Station on Tuesday, March 14th.

Some Songs About Animals.

By Edwin Pugh.

QUITE a lot of books and many poems have been written in praise of animals. Birds, particularly, have inspired some of the greatest of our poets to their highest flights of poetic ecstasy. They have also inspired the least of our poets, though, perhaps, not the least popular. And I sometimes think that these have not been sufficiently exploited over the radio.

There is, for instance, a popular chorus being sung in the streets just now, with a most delightful and humorous non sequitur in its penultimate line which is worthy of Lewis Carroll or Edward Lear. You know it, of course.

Chick-chick-chick-chick-chicken,
Lay a little egg for me.
Chick-chick-chick-chick-chicken,
I want one for my tea.
I've not had one since Easter,
And now it's half-past three,
(So!) Chick-chick-chick-chick-chicken—
Lay a little egg for me!

"The Maid and the Magpie."

This is much better than "Honey, keep your tail up!" which, despite its grotesquerie, never made any very clamant appeal to my personal taste. It was, doubtless, too subtle for me, though I remember that in my early boyhood I thoroughly enjoyed a song which (I believe) had all sorts of political and other topical tags for its main theme, but of which I remember only this:—

The Maid and the Magpie would talk all the day;
The Maid would believe what the Magpie had to say.

She said she loved the parson—"Don't you tell mamma!"

And the old Magpie only said: "Kwaw-kwaw!"

In the selection of these old songs about animals, my trouble is that they are, almost all of them, rather too sentimental for modern taste. But then, you see, this is quite in the inevitable order of things, since man in the beginning must first have made pets of these wild creatures long before he found that some of them might also prove useful.

Indeed, to this day, we have found no real practical use for many tame birds, many kinds of dog, and for cats no use at all, except incidentally as messengers. And this last is the more extraordinary, because cats were once objects of worship and are still regarded with a sort of superstitious awe by those who dislike them and have not, even yet, after many centuries of enlightenment, altogether escaped the influences of an ignorant ancestry.

Cats and Dogs.

Perhaps this is why—so far as I know—we have no popular songs or poems about cats, except such flippancies as:—

Has anybody seen our cat?
Has anybody seen our cat?
He's got a bit off the end of his tail,
And his ear's all torn where he's been fighting.
I've nailed a kipper on the door,
But he won't come back for that.
Puss-puss-puss-puss!
Meow-meow-meow!
Has anybody seen our cat?

Contrast that banality with this homely Cockney chorus in honour of the dog:—

There ain't so much of him, but he's all gay,
And whether in shine or rain,
He knows the very hour when I knocks off,
And his tail goes "Here we are again!"

(How are you?)

Half a thick 'un ought to buy that tyre,
But there's one thing about him ain't for sale!
It's a kind of a sort of a Home, Sweet Home,
In the wagging of the old dog's tail.

Closely allied with the dog in honourable memory and affectionate regard is the horse, though, of course, the horse, being the aristocrat of domestic animals and the expensive luxury of a chosen few, does not come so closely home to the heart of the

British public as the more humble dog, and, consequently, suffers such ignominious treatment as the following chorus suggests:—

You don't find me on a gee-gee's back again,
It ain't the sort of place to do a dose on.
The only horse I fancy I can manage
Is the one the missus dries the clothes on!

Now, in conclusion, to pass from the trivially absurd to the seriously fine, I will transcribe from the tablets of my memory two verses with their alternative choruses of Gus Elen's almost classic "Down the Road."

Since fast I copped a tidy bit o' swag
I've always kept a decent little nag;
But the one as I'm about to talk to you now
Was worf a fousand jimmies in a bag.
I've backed her 'g'inst the best as could be found,
Four owners made a stake o' fifty pounds,
And the race was duly run,
And I'll tell ye' how I won.
Wiv my pony, my pet Polly, world-renowned,
Down the road, away went Polly
Wiv a step as jolly
That I knew she'd win.
Down the road—the pace was killin'
But the mare was willin'
For a lightnin' spin!
All the rest were licked
And might as well ha' ne'er been born.
Whoo, mare! Whoo, mare!
You can't your little bit o' corn!

The song goes on to tell of many other races, in which the pony triumphs, and then old age creeps upon her and

Soon after that she reached the final goal,
I'd had the little wonder from a foal,
So grief too keen to talk about was mine when
My poor Polly went to fill a hole.
The missus and the kids all come wiv me,
The last o' my pet pony Polly to see,
And the neighbours shared the grief
That was felt beyond relief
When the little mare was buried,
R. J. P.

Down the road, away went Polly,
Not a face looked jolly,
'T would ha' seemed a sin!
Down the road—the pace not killin'
But the dead mare willin'
For her final spin.
Everybody looked so sad,
And I was all forlorn.
Whoo, mare! Whoo, mare!
You can't your little bit o' corn!

I submit that the words of that song are poetry; the tune, music—a splendid marching tune. And in this opinion I am upheld by the circumstance that we have often heard "Down the Road" played by bands and orchestras of the highest distinction, very likely without knowing its humble origin.

SONGS WORTH KNOWING.

"Who is Silvia?"

THIS famous song, from Shakespeare's *The Two Gentlemen of Verona*, has been finely set to music by Schubert.

Who is Silvia? what is she?
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.
Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness;
And, being help'd, inhabits there.
Then to Silvia let us sing,
That Silvia is exelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

BEETHOVEN'S SECOND STRING QUARTET.

(LONDON, DAVENTRY, WEDNESDAY; MANCHESTER, THURSDAY; BIRMINGHAM, FRIDAY.)

THIS is light-hearted, easy-going music, and Beethoven at his brightest. He was about thirty when (about 1800) he wrote his first six String Quartets, and grouped them together as his "Opus 18."

This Second Quartet consists of the usual four detached Movements. They are worth keen listening, towards which the following notes should help.

I.

Quick. The FIRST MAIN TUNE, given without any preamble, is made up of four or five separate "sentences." First, there is a little flutter in the First Violin, answered by a jerky little phrase in octaves (all four instruments); this is answered by a smooth sentence like a bit of a song. The rest develops out of the fluttering idea and its jerky answer.

Now comes a passage leading to the Second Main Tune; it grows out of three loud notes like a bugle-call, and a gentler, quicker little phrase which answers it. Quickly there comes a climax, at which the First Violin dashes noisily up high and down again. Then quietly follows the SECOND MAIN TUNE—just a simple, brief melody simply accompanied, and repeated an octave lower with dainty tripping scales added.

After one or two more little tunes, there is a sudden climax, and a break; quietly and unconcernedly part of the First Main Tune creeps in, as if saying: "Now we'll start again and see what we can do with all these little tunes."

II.

Slow and song-like.—This Movement is the most serious part of the Quartet. Its first part is a fairly long Tune for First Violin.

When this has been closed, there follows a lighter, Quick section, throughout which all four instruments treat a little figure of four quick notes.

The slow Tune then steals in again, in the 'Cello. The First Violin soon takes most of it over again, and finishes it off, with much elaboration.

III.

Quick. Few pieces of music better deserve the name SCHERZO (or "Jest") than this playful little Movement. There is no need to describe it, beyond saying that it has two main sections—the Scherzo proper and a Trio, after which, the Scherzo is repeated.

IV.

Very quick, "quasi Presto." This is a vigorous Finale, which seems to sum up the cheerful spirit of the whole work. The sprightly Tune of the opening can never be kept out for long. Once near the start, and once near the finish, it makes way for two other dainty little Tunes, and that is all.

ACT II. OF "FAUST," BY GOUNOD.

(LONDON, DAVENTRY AND OTHER STATIONS, FRIDAY.)

Authors, dramatists, and musicians of many centuries and many countries have been attracted by the legend of Faust. The German, Goethe, owed much of his great work to our own English classic by Marlowe. The Frenchman, Gounod, in his turn, based his Opera on Goethe's drama.

In Gounod's version (to be heard this evening) the philosopher Faust, who has spent his whole life in his study, and feels that he has missed all the joys and adventures of this world, sells his soul to the devil, in exchange for renewal of youth.

Rejuvenated, he makes ardent love to a young girl, Marguerite. She falls to his temptation.

In the end, Mephistopheles comes to claim Faust as his own. Faust begs Marguerite to go with him, but she refuses and takes refuge in prayer.

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

Marguerite's soul is borne to heaven, whilst Faust watches in despair, then falls on his knees in prayer.

ACT II.

The Second Act (i.e., of the British National Opera Company's version, for it is the Third Act in some versions) shows us Marguerite's garden.

There enters SIEBEL (*Mézzo-Soprano*), a boy who loves Marguerite tenderly, but without any response from her. He gathers flowers to give Marguerite, singing the well-known Flower Song.

MEPHISTOPHELES (*Bass*) now leads FAUST (*Tenor*) here surreptitiously. They and Siebel do not see one another. Siebel leaves a bouquet near Marguerite's window and goes away.

Mephistopheles returns, leaving Faust singing to Marguerite. Soon, Mephistopheles returns, and, on Faust's behalf, leaves a casket of jewels as a gift for Marguerite. Faust and his companion hide in the garden when MARGUERITE (*Soprano*) enters.

Presently, she adorns herself with the jewels, singing the famous JEWEL SONG.

Suddenly her old companion, MARTHA (*Mézzo-Soprano*), enters, and admires her dazzling finery.

Mephistopheles and Faust now return, and the rest of this Scene is taken up with Faust's wooing of Marguerite, whilst Mephistopheles keeps Martha occupied in flirtation.

As night falls, Marguerite beseeches Faust to go away, but at last she yields to him, and the mocking laughter of Mephistopheles is heard.

ELGAR'S "THE APOSTLES," PART I.

(MANCHESTER, LONDON AND OTHER STATIONS, THURSDAY.)

Elgar's desire to write an Oratorio treating of the calling, teaching and mission of the Apostles goes back to his very school days. But he was well over forty before he actually wrote the work, and it was his third Oratorio. It was produced the year that it was finished (1903), at the Birmingham Festival, and only seven months later was greeted with enthusiasm at the Lower Rhine Festival at Cologne.

The *Apostles* tells of Christ's life, from His first intimate association with those who were His closest followers, until the Ascension.

The words are Scriptural. The Gospel story has continuously woven into it commentary made of material from both Old and New Testaments.

The Soloists present to us these characters: JESUS (*Bass*), THE BLESSED VIRGIN (*Soprano*), THE ANGEL GABRIEL (*Soprano*), MARY MAGDALENE (*Contralto*), ST. JOHN (*Tenor*), ST. PETER (*Bass*), JUDAS (*Bass*).

The Oratorio opens with a PROLOGUE, in which the CHORUS sings *The Spirit of the Lord is upon me*.

PART I. consists of the three following long separate numbers.

I. THE CALLING OF THE APOSTLES. We are told of Jesus spending all night on the mountain in prayer. At Dawn we hear the Watchers on the Temple roof (the ancient Jewish "Shofar," or ram's horn, is sounded), then Psalm 82 chanted to its old Hebrew melody.

The twelve Apostles are chosen. John, Peter and Judas sing *We are the servants of the Lord*.

II. BY THE WAYSIDE. In this Jesus utters the Beatitudes, to each of which The Virgin Mary, John, Peter, Judas and "The People" respond.

III. BY THE SEA OF GALILEE. Jesus sends His disciples over the Sea to Capernaum.

IN THE TOWER OF MAGDALA we hear Mary Magdalene. The conflict in her soul is vividly portrayed and symbolically set against the storm which threatens to wreck the Apostles' ship.

IN CAPERNAUM PHILIP asks questions His disciples. *What do men say that I am?*

IN CAPERNAUM there is presented the episode of Mary Magdalene washing Jesus' feet with her tears.

PART I. ends with Soloists and Chorus singing *Turn you to the stronghold, ye prisoners of hope...*

Lord Aberdeen's Call to Listeners.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 2, Spring Hill, Strand, London, W.C.2.)

IF one half, or even one quarter, of the listeners who from time to time are moved by a desire to express in writing their appreciation—for example, of the rendering of *Shylock* on Sunday evening February 21st—were to carry that wish into action, you would doubtless soon be "snowed under" with correspondence. And yet there have been signs that a certain amount of communication from listeners—even in the shape of suggestion or inquiry—is not unwelcome at the headquarters of the B.B.C.

But I am now thinking only of expressions of thanks and appreciation. And it seems that such may be, at the present juncture, of practical value.

For, apparently, the management has just now to deal with two forces. First, with reference to the relations of the B.B.C. with the Post Office. It is understood that the financial provision for the B.B.C. has been reduced.

If this is the case, it can only mean that the company will be hampered and hindered in their endeavour to supply (in the various lines) only what is of really fine quality.

Now, therefore, is the time for a great manifestation of widespread public opinion, with a view to influencing the Government.

And may it not be urged that there is a full analogy between Government recognition in the case of such an institution as the National Gallery of Pictures and Wireless Broadcasting, which is becoming more and more a national institution?

The other force with which the B.B.C. has to deal, not merely now, but doubtless at all times, will be that of maintaining what can be described in summarized form as—good taste and high tone.

Now, then, can we, the army of listeners, strengthen your hands, and make known our views and convictions? That is a question which you will probably be able to answer; and, fortunately, there will always be an opportunity of addressing the entire body of British and Irish listeners simultaneously, just as on the occasion when we were requested to abstain from using our apparatus, for a quarter of an hour, in order that the engineers might deal with certain mechanical difficulties, a request which we were informed was, on the whole, properly attended to.

ABERDEEN AND TEMAIR.

From a Master Mariner.

As a master mariner, I wish to express the appreciation of myself and my friends of the very impressive announcement broadcast on January 29th, regarding the disasters in the Atlantic Ocean, and the gallant rescue of the crew of the British ship *Andromeda*, and the equally brave attempt—although only partially successful—made with regard to the *ss. Loriot*.

Most of my friends are seafaring people, and the announcement referred to has been the subject of much favourable comment. It came as a great surprise, and so did the impressive orchestral piece that followed. The reverence with which the announcement was made was an inspiration to all who heard it, and a homage to those who lost their lives.

It is very gratifying to seafarers to know that the British Broadcasting Company is ever ready to broadcast items of interest concerning the Merchant Service. By so doing, you are helping to educate the nation in marine matters about which it is woefully ignorant. You are also doing a very real service for the mariners of this country by broadcasting the old shanties which helped us so much with our work in the old days, and by the helpful weather forecasts you give specially for shipping.

I remember, with great satisfaction, a few words of greeting sent out to seafarers last year by the Director of our local broadcasting station. These

were picked up, not only by many mariners who have "swallowed the anchor" (retired ashore), but by vessels in the Irish Channel, North Sea, and Atlantic Ocean, even as far south as Lisbon.—A. O. M. COORNA, Dalmorton Road, Wallasey, Cheshire.

Writ Sarcastic!

As an honest, hard-working British working man, I protest against the cruel hoax played on us the other night. My Missus picked up the headphones and heard the Military Tattoo being broadcast. When it was over, she said she would go next day with the kids to Wembley to see it. I told her I thought Wembley was closed, but there was no arguing with the Missus. She'd heard the bands, the soldiers marching, the crowd clapping and cheering and a lady and gentleman in the front seats talking about the performance.

Yesterday, when I got home from work, there was no Missus nor kids. Later on they came home. They had all been to Wembley, which they found all shut up. Of course, we had words, and the Missus has gone home to her mother, and the Schoolboard man has been round threatening a summons for me keeping seven kids away from school.

Not content with frightening listeners with riots, you now smash up a working man's home, and it's time it stopped. I expect compensation—Missus and kids' fares to Wembley, fines, if any, for keeping kids from school, loss of Missus, and a day's work lost trying to persuade the Missus to come back. Cruel, I call it, and if you don't compensate, I shall write to the papers.—"DECEITFUL," Surrey.

The Play's the Thing.

We do not get nearly enough drama in the programmes. It's a case of music, music, all the time. Of course, personally I have no wish to interfere with people who like music, but certainly there are others who like plays and humorous items, and who should be catered for more than they are. We get hours and hours of music, and when there is a humorous or dramatic item, it is generally got through within about ten or fifteen minutes, and that late in the evening when most people are thinking of going to rest.—H. J. SHINGOCK, 54, Montgomery Road, Southsea.

Lessons in Morse.

CAN we have some Morse code lessons in the programmes? Such an innovation would be welcome to a great number of enthusiasts, even if given out of the usual hours, say late in the evening.—ROLF HOLDSWORTH, Langley Avenue, Bingley, Yorkshire.

Music Hath Charms.

FROM an experience only too common I have come to the conclusion that good music has still to be tried in the prevention and cure of mental breakdown. It is not so long ago, as we are now learning to look upon time, since David with his harp brought King Saul back from the verge of insanity. Is it not a reflection on our modern curative science that nearly all we can do in this day for mental trouble is to confine the unhappy victims in mental hospitals, where, so far as the public is concerned, it is a case of "out of sight, out of mind"? We possess leagues and societies for the lame and blind, the leper and the dumb, but for those upon whom has fallen an even more tragic calamity than any or all of these, we have no public research or appeal whatever.

The discovery of wireless suggests the question: Why cannot the melodies of the harp be listened to every day by thousands of mental sufferers throughout the land?—S. T. NICHOLSON, Holderness Road, Hull.

The Children's Corner.

Pantomime By Wireless.

THE chorus of appreciation which greeted the first performance of the Liverpool Radio Pantomime and the requests of hundreds of listeners who asked for more have resulted in a repeat performance of *The Babes in the Wood* being fixed for Monday, March 22nd. John Henry and Blossom will again appear as the precocious "Babes," and the other members of the cast will be as before. Mr. Edward P. Cron will present the pantomime, which is to be "re-dressed" with new musical numbers.

Books the Children Like.

The Aunts and Uncles of the Plymouth Station have started a literary campaign. They are determined to discover the literary views of young West Country listeners and, incidentally, provide for Auntie Mudge books that the children themselves will choose for their own edification.

Many an ingenious suggestion has been forthcoming. For instance, a bright young member has decided upon "Lamb's Tales from Shakespeare," and this work is being broadcast every week.

It is hoped that, before long, Auntie Mudge will acquire a unique library of books that the children themselves consider essential literature.

Belfast Wolf Cubs.

An interesting event in the Belfast Children's Corner on Saturday, March 13th, will be a performance by the 33rd Belfast Wolf Cubs (Inchmarlo). This Wolf Cubs' Choir, conducted by Mr. James Graham, made a most excellent impression at the recent Belfast Musical Competitions.

On Thursday, March 11th, Nursery Rhyme Quartets of Sir Walford Davies will be sung, and short talks during the week include "How to Make Sweets" (Monday), "Boyhood of Famous People" (Tuesday), and "Stamp Collecting" (Thursday).

Peter Pan and Mr. Mike.

I really thought things had gone topsy-turvy the other day at the Bournemouth Studio. I had already heard the announcement that in a minute the children would receive their hour, so I waited, determined not to miss a single word of it. Suddenly I heard some most beautiful chiming, so clear and rich. "What's the matter?" I said to myself, I must have been doing with my headphones on, and only dreamt I heard the Announcer. Surely, this is the time signal, not the children's hour! I looked at my watch. It was just 5.15, but still I was doubtful, for I know even my watch sometimes has a joke with me, and tries to catch me napping. "Ah!" I thought, "I know what's happened. Big Ben is tired of looking out across the Thames, day after day; he has come down to Bournemouth for a holiday, and popped into the Studio to amuse the kiddies this afternoon."

I was just getting comfortable in my armchair, wondering what sweet message he was pealing out

to them, when he stopped, and instead I heard two little voices talking, and one was very sweet. Who could it be? I listened very carefully, and then I discovered the secret. It was Peter Pan talking to Mike in the Studio. They were very jolly and just full of mischief. I think they didn't know the Kiddies were listening or could hear them. Anyhow, just then Auntie Nan and Uncle Ray came along, so Peter Pan hid away somewhere in the Studio, and, of course, Mr. Mike was on his best behaviour.

Mr. Thimblethorpe.

Another visitor to the Studio was Mr. Thimblethorpe. He has come to live somewhere in the Studio, but nobody can quite find out where. He

is a funny little old man, with a long white beard, and he wears glasses perched on the end of his nose. He loves the Children, and Uncle Alan and Uncle Pongo had no difficulty in getting him to read a story to them. He says he lives in a little dark corner, and he has all sorts of wonderful arrangements which tell him everything that is going on.

Now the Uncles are busy trying to find out where that

corner is, because if there is anything they want to know, they are going to ask Mr. Thimblethorpe.

An Uncle's Picture.

It was all the fault of Uncle Hamish! Uncle Leslie invited him to make some portrait drawings of the various Uncles and Aunts at the Edinburgh Station—for Uncle Hamish is a famous artist—and the result of his efforts can be better imagined than described.

In order to keep fit, Uncle Leslie has a class of physical jerks every morning and this was selected as the subject for a picture. Auntie Molly, Auntie Maymie, Auntie Nancy, Uncle Dick, and Uncle Jim are portrayed in various fantastic attitudes endeavouring to follow the instructions of Uncle Leslie, who is shown directing the class. Auntie Maymie declares that her legs don't bend outwards, while Uncle Dick maintains that his don't bend inwards. Auntie Molly is furious because her hair is not in perfect order and Uncle Jim insists that he has never worn a checked suit in his life.

Altogether, there has been a very big rumour indeed, and Uncle Hamish has wisely kept away from the station since the picture was published. Uncle Leslie alone maintained an attitude of dignified silence and declined to discuss the matter. If any of you wish to see the picture you will find it in the January number of the Edinburgh Children's Radio Magazine.

REVIVALS of old popular music always appeal to a large number of listeners. At 8 o'clock on Saturday, March 13th, Belfast Station will broadcast an hour of "Old Memories" contrasted with a perfectly brand-new modern revue which will be relayed from London at 9 o'clock.



THE SINGING BOYS OF BERMONDSEY.

Here you see the choir of the L.C.C. Central School at Bermondsey who recently gave an outside Broadcast.

Who Started Hospital Radio?

Claims From Many Quarters.

IT was recently stated in *The Radio Times* that the idea of the general provision of wireless for hospitals had its origin with Mr. Koble Howard, who advocated the plan in a broadcast talk on December 29th, 1924. We have received numerous letters disputing Mr. Koble Howard's claim to priority, and we print a selection here.

The interest in radio for hospitals is growing almost daily, and it is to be hoped that very soon no such institution in the country will be without this great boon for its patients.

SURELY, the credit for starting hospital radio should go to the British Broadcasting Company itself, as on Christmas Eve, 1923, the first receiving set, which, I think, can claim to come under this heading, was installed in The Woodlands Home for Crippled Children, Birmingham, through the generosity of the members of "5TT" Radio Circle. Since then, these kiddies have been instrumental in supplying the following Birmingham hospitals and institutions with valve sets: the Eye Hospital, the Orthopaedic Hospital, the Queen's Hospital, the General Hospital, the Coventry and North Warwick Hospital, the Blind Institution, the Dartmouth Street School, the Taylor Memorial Home, and also to the Forelands Cripples' Home for Children at Reaseheath.

In addition, ninety crystal sets have been given to the Birmingham Cripples' Union, two crystal sets to the Blind Institution at Walsall, one crystal set to the Convalescent Home at Showell Green Lane, Birmingham, and six pairs of headphones to the Pelsall Sanatorium at Walsall. Furthermore, donations of £15 and £20 have been made to the Leominster Hospital and Worcester General Infirmary respectively.—FRANCY EDOAN, Director, Birmingham Station, B.B.C.

It may interest you to know that the Horley Cottage Hospital (Surrey) was equipped with a loud speaker wireless set in both wards in December, 1923. I imagine this was one of the earliest installations.—A. P. LINDLEY, Woodfield, Russell Crescent, Horley, Surrey.

In January, 1924 (date of licence, 23/1/24), through the generosity of Mr. Joseph Ward, of Sheffield, the King Edward VII. Hospital for Crippled Children, Sheffield, was equipped with a receiving set. The hospital is so wired that loud speakers may be "plugged in" in any of the six wards and the various staff recreation rooms.—GEO. W. COOLING, King Edward VII. Hospital, Sheffield.

PRELIMINARY tests for the installation of a wireless set in the Fazakerley Sanatorium were made during the first half of June, 1924, after which, a six-valve set was installed in August of that year.—S.L., Liverpool.

In reply to the inquiry on this subject, I may say that I installed a three-valve set with four loud-speakers in the Blackfell Hospital, Birtley, Co. Durham, for the Durham County Council, in May, 1924, and a three-valve installation in the Seaburn Hospital, near Newcastle-on-Tyne, also for the Durham County Council, in October, 1924.—E. BRAYFIELD, Alma Road, New Shildon.

THE Northern Hospital for Women and Children, Manchester, had wireless installed in July, 1924, when the Leeds-Bradford Station was opened. A friend of mine was a patient and told me she heard the Rev. B. O. F. Haywood, then vicar of Leeds, now Bishop-Designate of Southwell, speak on the occasion of opening.—H. GREAVES, Deans Road, Manchester.

The Broadcast Pulpit.

The World Is One.

PEOPLE are everywhere becoming more outwardly alike. Distinctions of nationality are less plainly marked, as are also those of class; even the dividing lines of sex appear to suffer some abatement. Places tend no less to lose their individuality; foreign countries grow steadily less foreign, cities more cosmopolitan, provinces less provincial. The extremes of fashion are as likely to be met with in Arcadia as in Belgravia. Whatever the causes at work may be, the world is certainly on the way to appear, and even in a sense to become, one. The vital question is, What kind of one? There is a consensus of uniformity, and there is a consensus of variety, and between these two, a gulf. "A multitude of dingy dittos, turned out by the gross and dressed everywhere in the same ugly clothes," is a description given of the oneness to which we are inclined. But the ideal body is that in which the different parts are actuated by one spirit and directed to one common end, which is the general good.

The Greatest of These is Charity.

TO make the whole world one we need the spirit of a true Christian religion, the universal Church of God. Charity is the one cement that can be trusted to secure the necessary solidarity of the race, for it alone respects diversities of gifts, opinions, customs, creeds. It is the all-uniting gospel of ministry, the religion of mutual service; it has relation to life, and its life consists in doing good. It is more than all almsgiving, than the most generous of benefactions, than leniency of judgment or tolerance of view. It spells devotion to the duties of home, office or employment; consideration for the rights of others; the suppression of all ill-will, hatred, malice, greed, the lust of possession and the pride of rule.—*The Rev. H. Gordon Drummond, Manchester.*

Why Be Religious?

WE say that people should be religious; we have a right to say it, but they, too, have a right to ask why. The answer I give is this: It is only in being religious that we can make the most of our life. It is often said that man is wonderful in his power and strength; the fact of the matter is that man is exceedingly poor and weak as he is in himself; he becomes powerful only as he goes out of himself to take possession of power outside of him. The horse is stronger than he and the bird is swifter than he, but when man goes out and takes hold of the powers of steam and electricity and wireless telegraphy, he becomes clothed with those powers and he is stronger than the horse and swifter than the bird. But he is stronger and swifter through powers outside of him, which he has taken into his life and made his own. Now, that is just what religion does; it brings man into touch with a power that is higher than human, and it enables man to make that power his own.—*The Rev. R. J. Mackay, Edinburgh.*

No Cloistered Virtue.

WE may think to make a bird's life safe by putting it in a cage; the strong bars will exclude the intruder. Yes, but have you the bird as Nature made it when you have robbed it of its freedom? The soul of a child, or the soul of a man or a woman, is naturally protected only by the sense of divine protection. You can separate a person artificially from the material associations of evil; you can put him in a straight-waistcoat of severe restrictions, you can shut him up in a prison and you may thus keep him from certain kinds of harm. But you will not be sheltering a growing soul; you will be suppressing proper development.

You imperil the song of the bird as you cut it off from its liberty to roam the fields of air; you imperil the song of the soul by forbidding it to roam the spaces of normal experience. We should not seek to be exempted from the ordinary risks and trials of humanity, even if, for some reason past our understanding, they should assail us in a special degree.—*The Rev. E. L. Rowlands, Stoke-on-Trent.*

The B.B.C. is News.

Our Point of View.

EVEN to the most casual reader of our daily and weekly newspapers, especially those with the big circulations, one fact stands out as plain as a pikestaff; almost anything about broadcasting, and especially about the British Broadcasting Company, is considered to be worthy of publication.

There can be no mistake about that. A glance at any of the popular papers nowadays shows that the slogan of every live editor and sub-editor in Fleet Street is "the B.B.C. is news."

This close attention to all that concerns radio development in this country is the tribute that the British Press pays to British Broadcasting.

If a winter storm does damage to the Daventry Station and transmission is interfered with for five minutes or so, those highly-strung gentlemen who handle the big type that is used for posters and headlines, sharpen their pencils and dash off a brilliant caption like "Another B.B.C. Breakdown."

If a disgruntled author feels himself in need of the consolation of a little profitable publicity, he can step out into the limelight of the editorial page with a few choice sneers at a pioneering organization which, in the face of incredible difficulties, is discovering and developing a new art with a new technique of its own. And if Mr. Pro Bono Publico, of Putney, wishes to see his name in print, he may be sure of a high place in the correspondence columns of his favourite paper if he will but proclaim some such interesting fact as that the dance music broadcast from "ZLO" is not to his liking.

This attitude of criticism towards the B.B.C.—which like a prophet is not without honour, save in its own country—sometimes makes its appearance also among our lesser public men who in Parliament and elsewhere have only to fling a stone at the B.B.C. to achieve a brief notoriety in the columns of certain newspapers.

But signs are not lacking that the general public is losing patience with these attacks. We do not imagine, for instance, that the Honourable Member who in the House of Commons a few days ago relieved his feelings by declaring: "I fervently hope that we shall not be troubled with that institution (the B.B.C.) very much longer," would care to make that sentiment one of the planks in his platform when he offers himself to his constituents for re-election. We make bold to say that "Down with the B.B.C.!" would hardly make a winning slogan in any constituency in any part of the country.

In this matter, as in so many others, it is pretty certain that these newspaper critics are barking up the wrong tree. The idea which they have laboured so hard to fasten in the minds of their readers, that the B.B.C. is a wasteful and blundering monopoly spending vast sums of money which have been extracted by force from a helpless and protesting public, is sheer nonsense in which nobody believes, least of all the promulgators of the notion themselves.

The record of growth in the number of wireless licences issued by the Post Office is surely the most effective answer to such critics of the B.B.C. as that other gentleman who stood up in his place in the House of Commons recently and declared: "I regard these B.B.C. programmes in many cases as innocuous inanities, suitable only for infants and imbeciles." The following figures show the number of wireless licences issued at half-yearly periods since January, 1924:

January, 1924	636,130.
July, "	872,548.
January, 1925	1,191,625.
July, "	1,379,147.
January, 1926	1,846,000.

There is little indication in those figures of any widespread dissatisfaction with the work of the B.B.C. If any newspaper could show an increase in circulation comparable with that, the fortunate editor might well consider himself justified in claiming some merit for the contents of his paper.

The truth of the matter is that much of this criticism of the B.B.C. is as ill-considered as it is ill-informed and undeserved. It will pass. And it will pass because, sooner or later, editors, authors and publicists alike will find that they are not carrying public opinion with them.

ONE MILLION EXPORTS

IT is good to hear that, last year, British exports of wireless goods topped the million mark for the first time in history, and by the substantial sum of over £300,000. That is surely not a bad achievement for an infant industry! The detailed figures which have just been published in the Board of Trade returns make interesting and encouraging reading. They show clearly how wide ranging is the distribution of British-made wireless apparatus. Japan stands out as by far the best of our foreign customers. Last year, Japanese buyers took more than £220,000 worth of radio goods from us. Holland is our next best customer, taking £60,000 worth, and then comes the United States of America, where we sent over £50,000 worth of British apparatus last year. Every country in Europe is on the list, including Russia, to whom we sent nearly £12,000 worth, which is only £3,000 less than the total of our trade with Germany.

* * *

In the record of our sales within the Empire, Australia stands out far above all the other Dominions with a total bill of £200,000. To Canada, where American goods have easy access, we sent only £50,000 worth of apparatus. Ireland is a very good customer, with a total of little less than half Australia's. South Africa and India both show substantial purchases. Altogether, our manufacturers of wireless apparatus are to be congratulated on a rapidly growing overseas trade—a state of things which reflects credit on their enterprise and management. Next year may they double this year's million!

Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included. Full details in the Programme Pages.]

SUNDAY, March 7th.

LONDON, 3.30.—Light Classics: LOUISE TRENTON (Soprano), LOUIS FLEURY (Solo Flute), and the WIRELESS SYMPHONY ORCHESTRA.
9.15.—Band of Royal Air Force. RUBY HILDNER (Vocalist), LAFFITTE (Solo Pianoforte).
ABERDEEN, 8.15.—Bach, Beethoven, and Schubert: Pianoforte Solos by T. E. WRIGHT. THE WIRELESS ORCHESTRA.
BIRMINGHAM, 3.30.—Afternoon Concert.
BOURNEMOUTH, 3.0.—Concert and Organ Recital.
BELFAST, 8.30.—The Belfast Radio Trio.
CARDIFF, 8.10.—Orchestral Concert relayed from the Empire.
GLASGOW, 3.30.—Orchestral Concert: HERBERT HEYMER (Baritone) and STATION ORCHESTRA.
MANCHESTER, 3.30.—Song, 'Cello and Organ.
NEWCASTLE, 3.30.—Afternoon Concert: SIDONIS GODSENS (Harp), ALFRED M. WALL (Violin), HILDA VINCENT (Soprano), LAMBERT FLACK (Flute).

MONDAY, March 8th.

LONDON, 7.40.—Lady Tree on the National Memorial to Queen Alexandra.
8.0.—"The Blue Peter."
9.0.—Emilio Colombo's Orchestra from the Hotel Victoria, London.
ABERDEEN, 8.0.—Chamber Music: ALEX MARISKY (Violin), NAW DAVIDSON (Pianoforte), THILMA PETERSEN (Mezzo-Soprano), and the WIRELESS ORCHESTRA.
BIRMINGHAM, 8.0.—A Light Musical Evening.
BOURNEMOUTH, 8.0.—Winter Gardens Night: Popular Evening Symphony Concert.
BELFAST, 8.0.—FLEUR DE LYS CHOIR, DAISY CRAIG (Soprano), the STATION ORCHESTRA.
EDINBURGH, 8.0.—Concert relayed to DAVENTRY.
GLASGOW, 8.0.—Empire Photo-Flight—Lord Strathcona: An Epic of Canada.
MANCHESTER, 8.0.—The String Band of H.M. Grenadier Guards.
8.15.—MARCIA BOURN and MARCEY DALE in Selected Items.
10.30.—Recital by Norman Williams (Baritone).
NEWCASTLE, 8.0.—A Contrast Programme. Dvorak, 9.0.—Syncopated Music. DORIS MILLER (Soprano) and Her Jazz Band.
10.40.—GORDON LRA: Newcastle Night—(3) "The Green Jewel."

TUESDAY, March 9th.

LONDON, 8.0.—Unannounced Orchestral Concert.
8.45.—Speeches at the Warwickshire Dinner.
BOURNEMOUTH, 8.5.—Popular British Programme: HERBERT THORP (Tenor), REGINALD S. MOUNT (Violin), ETHEL ATTWOOD (Piano), and the WIRELESS ORCHESTRA and STRING QUARTET.
BELFAST, 8.0.—What's Wrong With This? A Musical Competition.
9.0.—THE BELFAST RADIO PLAYERS in "Sally's Chance."
9.30.—Dance Music by the ORCHESTRA.
CARDIFF, 8.5.—Instrumental and Vocal Recital: MARCELLE MEYER (Solo Pianoforte), GLEN EASTMAN (Baritone), LIGNER FALEMAN (Solo Violin).
9.0.—A Merry-Go-Round.
GLASGOW, 8.15.—Songs and Pianoforte Recitals by RIFAN GOODACRE (Contralto), CONSTANCE JENKINS (Pianoforte).
10.30.—Dance Music by the PLAZA BAND from the Palais de Danse.
LIVERPOOL, 7.40.—The Liverpool Philharmonic Society's Tenth Concert: "The Passion" (Bach).

MANCHESTER, 8.5.—A Coleridge-Taylor Programme: HARRY HOPSWELL (Baritone), the STATION ORCHESTRA.

WEDNESDAY, March 10th.

LONDON, 8.0.—Variety. CHARMAN and GRAY in Syncopated Duet. KEEL KEECH, Songs with Banjolele Banjo Accompaniment. WARREN HASTINGS (Entertainer).
8.45.—Chamber Music: THE ENRIO CASALS QUARTET, SINCLAIR LOGAN (Baritone).
10.30.—Feature. "THE BEANOS" CONCERT PARTY, under direction of ENA GROSSMITH.
ABERDEEN, 8.0.—Concert by the ABERDEEN RAILWAY MALE VOICE CHOIR.
BIRMINGHAM, 8.0.—Variety Concert: NORMAN WILLIAMS (Baritone), MARJORIE HOVERD (Soprano), MARCIA BOURN and MARCEY DALE (Entertainers), ISSAY SCHLASS (Solo Violin), WINIFRED PAYNE (Contralto).
BOURNEMOUTH, 8.0.—Jest and Jollity.
BELFAST, 8.0.—Concert with AUGMENTED ORCHESTRA.
CARDIFF, 8.0.—A Trip Round the Stations.
DUNDEE, 8.0.—An Evening of Songs and Plays.
EDINBURGH, 8.0.—A Recital of Old French Music.
9.0.—An Hour's Recital of Popular Music by HERBERT MORE'S ORCHESTRA.
11.0.—Dance Music. "THE ROMANY REVELLERS."
GLASGOW, 8.0.—Symphony Concert: ROBERT BURNETT (Baritone), and the STATION SYMPHONY ORCHESTRA.
HULL, 8.0.—A Musical Medley: THE HERMON-ELLE INSTRUMENTAL TRIO.
LEEDS, 8.0.—A Yorkshire Evening Party in 1860.
MANCHESTER, 8.0.—Popular Orchestral Night: ETHEL RADCLIFFE (Soprano) and the STATION ORCHESTRA. During the Evening: FRED BECK and GEORGE STOCKWIN (Entertainers) in Character Studies, Songs and Sketches.
NEWCASTLE, 8.0.—Some of Last Year's Favourite Turns.

8.40.—THE STATION REPERTORY COMPANY in "Oscillation," a Topical Sketch by Edward P. Genn.
9.0.—An Hour's Instrumental Entertainment, including TONI FARRELL in Syncopated Piano Solos.
NOTTS, 8.0.—An Evening of Variety. WILLIAM TURNER'S LADIES' PRIZE CHOIR, JOSEPH SLATER (Solo Flute), FREDERICK HODGKINSON (Solo 'Cello).
PLYMOUTH, 8.0.—"The Call of the West." THE STERLEERS SILVER PRIZE BAND, MYRTLE ROSS (Soprano), ORLANDO JOLIFFE (Tenor), ARTHUR MANN and WYNNE (Entertainers).
SHEFFIELD, 8.0.—Excerpts from Operas, by the CARYN STREET WESLEYAN CHORAL SOCIETY.
STOKE, 8.0.—Popular Concert. HERBERT E. SHERWIN'S ORCHESTRA: GWYNNE JOY (Contralto), AGNES SHERWIN (Solo Violin).
SWANSEA, 8.0.—"Prophets At Home." THE EVERSLY OCTET, GLADYS COURTLAND (Mezzo-Soprano), and ARCHIE SIMPSON (Entertainer).
9.0.—A Short Pianoforte Recital by LESLIE PROTHROCK.

THURSDAY, March 11th.

LONDON, 7.30.—Part I. "The Apostles."
8.55.—JACK HYLTON'S BAND in Syncopated Symphonic Novelties.
10.30.—Dance Music.
ABERDEEN, 8.0.—Musical Snatches. ORCHESTRA and TONI FARRELL (Specialty Pianist).
8.45.—Folk Song and Dance. HELEN WHITELAW (Contralto), MRS. NEIL OBE (Soprano).
BIRMINGHAM, 7.30.—The Opera, "Cavalleria Rusticana" (Mascagni). Relayed from Walsall.

9.15.—Miscellaneous Items. T. W. NORTH (Solo Organ), RIFAN GOODACRE, MAY BLYTH, PARRY JONES, and JAMES HOWELL.

BOURNEMOUTH, 8.0.—"The Golden Threshold" (Liba Lehmann). Followed by "The Peasant Cantata" (J. S. Bach).

CARDIFF, 8.0.—With Cap and Bells. JOHN HENRY and BLOSSOM. "Bubble and Squeak," a Comic Operetta by Laurence Tancor.

GLASGOW, 8.0.—DORREY CLAYTON presents "The Tempters."

9.0.—Scottish Regiments, "THE SCOTS GREYS."

MANCHESTER, 7.30.—Part I. "The Apostles," by Sir Edward Elgar. Soloists: DOROTHY SILK, MERIEL BRUNSWELL, HERBERT HEYMER, WALTER GYNNIE, DENNIS NOBLE, NORMAN ALLIN, The HAILE CHOIR and ORCHESTRA conducted by Sir HAMILTON HARTY.

8.45.—The CASALS STRING QUARTET.

NEWCASTLE, 7.30.—An "All-Brown" Concert. Two Scenes from "Lohengrin" (Wagner). BEATRICE MIRANDA and WALTER HYDE, The STATION ORCHESTRA and CHORAL SOCIETY.

8.0.—FRED BECK and GEORGE STOCKWIN (Entertainers).

8.25.—The "Novos" in a Radio Revue, "The Wonder Dream."

FRIDAY, March 12th.

LONDON, 8.0.—SYDNEY NEBRITT and his Ukulele.
8.10.—Act II. "Faust" (Gounod). Performed by the B.N.O.C.
9.0.—THE SALISBURY SINGERS.
9.50.—"No No NANETTE." Relayed from the Palace Theatre.
ABERDEEN, 8.0.—Opera, Vocal and Orchestral. THE ORCHESTRA. ROY HENDERSON (Baritone).
8.55.—FRED BECK and GEORGE STOCKWIN (Entertainers).
BIRMINGHAM, 8.0 and 9.15.—JOHN HENRY and BLOSSOM.
8.15.—THE CASALS QUARTET.
GLASGOW, 10.40.—Toni Farrell (Pianist Composer).
11.0.—Dance Music. The PLAZA BAND.
MANCHESTER, 8.0.—Lancashire Talent Series. Contribution by LIVERPOOL.
10.40.—MARCELLE MEYER (Solo Pianoforte).
NEWCASTLE, 8.0.—Hugo Wolf. The ORCHESTRA. GEORGE PARKER (Baritone).
8.45.—LIGHT ENTERTAINMENT.
8.55.—G. T. EDMONDSON (Entertainer).
10.35.—PERCY BUSH'S Solian Band.

SATURDAY, March 13th.

LONDON, 4.15-7.0.—Programme relayed from the IDEAL HOME EXHIBITION, Olympia.
8.0.—"The Roosters."
ABERDEEN, 8.0.—An Hour of Music. The ORCHESTRA and BEATRICE EVLINS ('Cello).
BIRMINGHAM, 8.0.—Popular Evening.
BOURNEMOUTH, 9.0.—"Listening Time," the New Radio Revue (Second Edition).
BELFAST, 8.0.—Old Memories. The ORCHESTRA, J. H. CHAMBERS (Baritone).
9.0.—"Listening Time," the New Radio Revue (Second Edition).
CARDIFF, 8.0.—Nonsense and Novelties. The ORCHESTRA, SCOVELL and WHILDON (Entertainers).
GLASGOW, 8.0.—Variety. The ORCHESTRA, ROY HENDERSON (Baritone), FRED BECK and GEORGE STOCKWIN (Entertainers).
MANCHESTER, 8.0.—Variety.
9.0.—"Listening Time," the New Radio Revue (Second Edition).
NEWCASTLE, 8.0.—"The Vagabond" Concert Party.
9.15.—TILLEY'S DANCE BAND.

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365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 7th.

9.10.—The Immortal Memory of William Shakespeare.
Proposed by
The Rt. Hon. LORD HAN WORTH, Master of the Rolls.
12. THE FIRE BRIGADE BAND
PERFORMED BY
FETTER ANDERSON
Over the Sea on Vespers

"I AM,"

"THE EXPERT WITNESS"
A Sketch by A. P. Herbert.

Presented by
R. E. JEFFREY
The characters in the order of their speaking are
First Counsel STANLEY VINE
Witness HENRY OSCAR
Second Counsel

REYNOLD DANCE
The Judge—HERBERT ROSS
In a Court of Law The first Counsel is just concluding his examination in chief

THE BAND
Valser, 1st and 2nd Fall

"THE OLD FLAME,"

"IN THE LIFT"

By A. P. Herbert.

P. E. J. J. J. J.

The characters in the order of their speaking are

Mrs. Heather HANCOCK
Mr. Moon MICHAEL HOGAN
Mr. Heather

LAWRENCE GOWDY
Miss Trout NETA WISE
Comedian

STANLEY VINE
At the back of a small hall are the gates of a lift. Some way up above these is the lift itself and in it are Mr. Moon and Mrs. Heather. Standing in the gates of the lift are Mr. Heather

Miss Lorraine Trout and the Comedian. Mrs. Heather and Mr. Moon open a conversation which is not heard by those below

THE BAND
Selection, 1st and 2nd Fall

10.5.—The Signal from Greenwich.

Weather Forecast and 1st General News Bulletin

Mr. G. A. ATKINSON, "Seen On the Screen."

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

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11.0.—Close down.

11.0.—Close down.

11.0.—Close down.

3.15.—Transmission to Schools: Mr. J. O. Stobart and Miss Mary Somerville: "Heroes of Fiction—Rescue's Career."

4.0.—Time Signal from Greenwich
"Out of Doors," by A. Bennett Lard.

4.15.—Music relayed from the Capitol Theatre, Haymarket.

5.15.—FOR THE CHILDREN The Aunts' and Uncles' Special Corner

Dance Music.

6.0.—JAY WHIDDEN and his MIDNIGHT FOLLIES DANCE BAND in a Special Program of Syncopated Music from the Prince of Wales' Playhouse, Lewisham

6.30.—Music Interlude

6.45.—The Week's Work in the Garden by the Royal Horticultural Society

7.0.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST AND 1st GENERAL NEWS BULLETIN

The Rev. D. H. S. CRANAGE, Ltd., "Life in the Old Monasteries—Monastic Hospitality."

7.25.—Debussy.

Interpreted by KATHLEEN LONG

Two Ambouques No. 2 (G Major)

"The Girl with the Flaxen Hair" (Preludes, Book I.)

"Feux d'Artifice" ("Fireworks") (Preludes, Book I.)

7.40.—MR. CHERRY KEARTON "Humorous and other Adventures"

8.0.—VARIETY.

JACK CHAPMAN and AUSTIN GRAY

In Just a Little Harmony.

WARREN HASTINGS (Entertainer)

J. PETER MARS (Entertainer)

In Selections from Their Repertoires

8.45.—The Eric Coates Quartet.

ERIC COATES, MANUEL B. N. L.

BERNARD GALVEZ.

Quartet in G Major, Op. 18, No. 2

SINCLAIR LOGAN (Baritone).

"Silent Noon"

"When June is Come"

"As Ever I Saw" Peter Warlock

9.20.—THE QUARTET

Quartet in G Major, Op. 18, No. 2

SINCLAIR LOGAN

"To the Sea" Stanford

"Mantle of Blue" Frank Bridge

"Love Went A-Rolling" Frank Bridge

10.0.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST AND 2nd GENERAL NEWS BULLETIN

Prof. E. WICKLEY, M.A., "The Romance of Words—Amphigrama." S.B. from Victoria

Local News.

10.30.—"THE BEANOS" CONCERT PARTY.

Under the direction of FNA GROSSMITH.

JOAN HORLERN Soloist

KATHLEEN (Instrumentalist and Accompanist)

WALLACE MORFORD (Tenor)

EWART SCOTT

REGINALD GARDNER (Comedian and Instrumentalist)

ENA GROSSMITH (Humorous)

11.0.—Close down

THURSDAY, Mar. 11th.

10.0.—Time Signal from Greenwich The Week's Concert of New Gramophone Records.

3.15.—Transmission to Schools: Mrs. H. A. L. Fisher, "Pictures of English History: The Renaissance and the Reformation"

4.0.—Time Signal from Greenwich "Books to Read," by Ann Spies.

4.15.—TROCADERO TEA TIME

MUSIC

5.0.—FOR THE CHILDREN Piano Solos by Margaret Portch

Butterflies "Jolly Patter" Dad-tempere Animals, by L.G.M.

6.0.—Dance Music.

JAY WHIDDEN and his MIDNIGHT FOLLIES DANCE BAND

in a Special Program of Syncopated Music from the Prince of Wales' Playhouse, Lewisham.

6.35.—Market Prices for Farmers.

6.40.—Ministry of Agriculture fortnightly Bulletin.

7.0.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST AND 1st GENERAL NEWS BULLETIN

Mr. W. M. R. PRINCIPLE: "Dogs and Personalities in Parliament"

Part I of

"THE APOSTLES."

As heard by Sir Edward Elgar

DOROTHY SILK

MURIEL BRUNSKILL.

HERBERT HEYNER.

WALTER GLAYNE.

DENNIS NOBLE

NORMAN ALLIN.

THE HALL CHORUS

ORCHESTRA

Conducted by Sir HAMILTON HARTY.

Relayed from the Free Trade Hall, Manchester

8.45.—"The Study of Human Nature" Sir Philip Gibbs

Read by "PILGRIM"

8.55.—JACK HYLTON'S BAND

SYNCOATED SYMPHONIC NOVELTIES.

10.0.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST AND 2nd GENERAL NEWS BULLETIN

Topical Talk

Local News.

10.30.—DANCE MUSIC.

SAVOY ORPHEANS, SAVOY HAVANA BAND, SAVOY TANGO BAND, from the Savoy Hotel

11.0.—Close down.

FRIDAY, Mar. 12th.

1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Hotel Metropole.

3.15.—The People's Concert Society. Relayed from Wandsworth Baths.

Elizabethan Music.

Part I.

1. Introduction

2. FELIE CHAPLIN

3. HARPSICORD SOLOS from "The Parthenon" and the Elizabethan Virginal Book

Dr. EDMUND H. FELLOWES

4. ALICE with a JEWELRY

MONT on the LUTE.

Part II.

1. Introduction

2. MADRIGALS

under the direction of FREDERICK WOODHOUSE.

MARGARET MINOR (Contralto)

IRAFEST WHITEFIELD (Violon)

5.15.—FOR THE CHILDREN

Songs by the Wireless Chorus.

A Story by Ivy Elsie, The Roller Canary makes its Debut

6.0.—ALEX FRYER'S ORCHESTRA

from the Radio Theatre.

6.30.—A Summary of the Wireless Papers for the Week

7.0.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST AND 1st GENERAL NEWS BULLETIN

Mr. G. A. ATKINSON, "Seen On the Screen."

Debussy.

Interpreted by KATHLEEN LONG

"Dr. Gradus ad Parnassum" ("The Children's Corner")

"Serenade of the Fool" ("Moonlight")

"Les Vents dans la Plaine" ("The Wind in the Valley") (Preludes, Book I)

7.40.—The Week's Work, by a

8.0.—SYNCOATED SYMPHONIC NOVELTIES

8.10.—Act II of "FAUST" (Gounod).

Performed by THE BRITISH NATIONAL OPERA COMPANY

Relayed from the Prince of Wales Theatre, Birmingham

9.0.—THE SALISBURY SINGERS

"Where the Bee Sucks" (Stainer)

"Go Rose" (Stainer)

"Cupid Looks About Town" (Stainer)

LEONARD SALISBURY (Bass)

"At Grandmama's" Paul Maie

"The Old Superb" Stanford

THE SALISBURY SINGERS

"The Ivy Green" L. Salisbury

"My Mistress Sings No Other Song" Robert Jones

"Hark, Jody Shepherd" A. H. Brewer

9.15.—Weather Forecast and 2nd General News Bulletin

(Continued on the next page.)

WEDNESDAY, Mar. 10th.

1.0-1.30.—Time Signal from Greenwich.

Hiring Sextet to B Flat.

Allegro ma no troppo; Andante ma moderato; Scherzo—Allegro ma no troppo.

Allegro ma no troppo.

86. Lawrence Jewry, Greenwich Street

Miss Marian Jay, Miss W. Peile, Miss Alice, Mr. E. D. Chebham

Strade, Miss Elsa Martin W. Harold Triggs

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 7th

At the Theatre.
"NO, NO, NANETTE"
Rehearsal
The Palace Theatre

10.20.—Talk on International Affairs.
Local News.

10.40.—DANCE MUSIC.
JACK HOWARD'S BAND from
The Royal Opera House, Covent Garden.

10.50.—Close down.

SATURDAY, Mar. 13th.

10.—Time Signal from Greenwich.

10.15.—Shakespeare Songs.
Lecture by
RICHARD NOBLE
With introduction by
JANET CHRISTOPHER

11.—THEATRE BEAUFORT

11.0.—Time Signal from Greenwich.
A Garden Chat by Marion Crab.

11.15.—Programme relayed from the
Ideal Home Exhibitions, Olympia.
THE CHILDREN
by the BBC
King of the Castle

11.30.—THE WIRELESS OCTET

11.45.—THE WIRELESS OCTET
by the BBC
MAEL COUSTANTINOS
Relayed from Olympia

7.0.—Time Signal from Big Ben
Weather Forecast and 1st
General News Bulletin

Local.—Col. P. T. Etherington, To
the Heart of Asia

Debussy.

Interpreted by
KATHLEEN LON

"La Cathédrale Engloutie"
(The Submerged Cathedral)
(Prelude, Book I).
The Snow is Falling (From
The Little Shepherd) (The
Gollwog's Cakes) (Children's
Walk) (Carnet.)

7.40.—Talk on Records.

8.0.—THE ROOSTERS
Give Their Idea of a
"Cathedral."

10.0.—Time Signal from Greenwich
Weather Forecast and 2nd
General News Bulletin.

Mr. C. E. KERSHAW, Ruggie
Local News

11.30.—DANCE MUSIC.
SAVOY ORPHEANS.
SAVOY HAVANA BAND.
SAVOY TANGO BAND
from the Savoy Hotel

12.0.—Close down.

LONDON NEWS.

THE programme of eight classics
to be given by the Wireless Sym-
phony Orchestra on Sunday will be
conducted by Mr. Maurice Bezy, who
conducted a concert at this station
in December. Only recently, Mr.

Bezy was organist at Queen's College,
Oxford. In addition to his reputation
as a conductor, he is rapidly making
a name for himself as a composer.
Listeners will remember several of
his songs, including the effective set
of Walter De la Mare's poems,
"The Wind" and "The Mocking
Bird" and also "The Second
Measure." The programme on this
occasion will open with one of
Haydn's Overtures which is very
rarely heard at concerts. It is called
"La Folia Disoluta" ("The Desert
Land"), and was revived for London
concert audiences by Sir Henry Wood
last year. Mr. Bezy's Chamber
Orchestra at Oxford last January gave
the only other performance which has
been recorded.

During the same afternoon pro-
gramme, listeners will hear the second
of a Gypsy Suite (Orag), and one of
the best known of Mozart's Sym-
phonies, that in E Flat. Mr. Louis
Fleury, the famous French flautist
will assist in this programme.

Many evening listeners will
be familiar with the persona of
Miss Ruby Helder and Laflitte. The
latter has just returned from a success-
ful tour in America, which included a
recital at Brussels and solo work
in various concerts in Amsterdam
and elsewhere. He will play again
in the next Study by Dohnanyi, for
which he has had a special request
since his last broadcast.

On Tuesday, March 9th, the Lon-
don Fire Brigade Band will visit the
station. This concert was

founded as recently as March 1918,
and has been conducted from the be-
ginning by Mr. Peter Anderson. The
40 players in the full band are all
volunteers attached to the various sta-
tions in the London County area, and
active service most of them, how-
ever, have played in famous army
bands before joining the London Fire
Brigade. Since its first public per-
formance on October 9th, 1918, at the
Royal Exchange, the band regularly
appeared at Wembley and in the prin-
cipal London parks, and listeners had
an opportunity of hearing it last
January.

The Casals Quartet.

The Chamber Music on Wednesday,
March 10th, will be given by the
Casals Quartet, which is directed by
Sergeo Enrie Casals, who is a
brother of the famous cellist Pablo
Casals, and is himself a violinist and
composer. He is the leader of a
famous orchestra in Barcelona and is
visiting England with his colleagues
to give some special concerts for the
Musical Society. Mr. Sinclair Logan
(baritone), who will sing during this
programme is one of our best known
and most famous and has earned a
reputation for himself both as a song
writer and an organist. He will sing
a group of English songs, including
Vaughan Williams' "Silent Noon."

Sir Edward Elgar's Oratorio, "The
Apostles," part of which is to be re-
layed from Manchester, where Sir
Hamilton Harty is conducting the full
performance at the Hallé Concert on
March 11th, was intended to be the
first work. The second work,
"The Apostles," has been completed,
but has yet to be published.
The Apostles gives the Bible story
from the time of Christ's calling of
the Apostles to the Ascension. It is
divided into seven distinct parts.

5XX
1,600 M.

DAVENTRY PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, March 7th.

10.30 a.m.—Time Signal and Weather
Forecast

3.30-5.30.—Programme S.B. from
8.0-9.10.—London.

9.10 (approx.)—SHIPPING FORE-
CAST

10.10-11.0.—Programme S.B. from
London.

MONDAY, March 8th.

10.30 a.m.—Time Signal and Weather
Forecast

11.10.—THE RADIO QUARTET.
PATRICK BYRNE
(baritone), WINIFRED BUCK
(piano)

10.20.—Programme S.B. from
3.15-5.30.—London

6.30-7.0.—BROADCAST TO
EUROPE

7.0-8.0.—Programme S.B. from Lon-
don.

8.0-9.0.—Programme S.B. from Edin-
burgh.

9.10-10.35.—Programme S.B. from Lon-
don.

10.35 (approx.)—SHIPPING FORE-
CAST

10.40-11.0.—Programme S.B. from
London.

DANCE MUSIC.

JOHN LINDEN (HROS)
DANCE BAND

TUESDAY, March 8th.

10.30 a.m.—Time Signal and Weather
Forecast

11.0.—THE RADIO QUARTET
and ETHEL FENION (Con-
tralto), HILBERT CARTER
(Tenor), ALICE ELIESON
(Cello)

10.20.—Programme S.B. from
3.0-10.25.—London

10.25 (approx.)—SHIPPING FORE-
CAST

10.30-12.0.—Programme S.B. from
London

WEDNESDAY, March 10th.

10.30 a.m.—Time Signal and Weather
Forecast

11.0.—THE RADIO QUARTET
DORA GIBSON (So-
prano), MARCUS SANDERS
(Tenor), BEATRICE
SNEED (Piano)

10.13.—Programme S.B. from
3.15-10.25.—London

10.25 (approx.)—SHIPPING FORE-
CAST

10.30-11.0.—Programme S.B. from
London

11.0-12.0.—DANCE MUSIC.

BERT FIRMAN & CARLTON
HOTEL DANCE BAND
from the Carlton Hotel

THURSDAY, March 11th.

10.30 a.m.—Time Signal and Weather
Forecast

11.0.—THE RADIO QUARTET
and CLARISE COLES (Co-
ntralto), ARTHUR WILKES
(Tenor), LEONARD HIRSH
(Piano)

12.0.—ORGAN RECITAL by
FRANCIS GUTTON,
F.R.C.O., relayed from St.
Stephen's, Walbrook

Prelude and Fugue in C Minor
Mendelssohn

Air, "Holkworthy Church Bells"
Foley

Symphony in G
Haydn

12.30.—Concert (continued)

10.20.—Programme S.B. from
3.15-7.30.—London

7.30-10.0.—Programme S.B. from
Newcastle.

10.0-10.25.—Programme S.B. from
London

10.25 (approx.)—SHIPPING FORE-
CAST

10.30-12.0.—Programme S.B. from
London

FRIDAY, March 12th.

10.30 a.m.—Time Signal and Weather
Forecast

11.0.—THE RADIO QUARTET
and PHYLLIS WOOD (So-
prano), BERTRAM AIRTON
(Baritone), BERNETTINE
HEARMAN (Piano)

10.20.—Programme S.B. from
3.0-10.30.—London

10.30 (approx.)—SHIPPING FORE-
CAST

10.35-12.0.—Programme S.B. from
London

SATURDAY, March 13th

10.30 a.m.—Time Signal and Weather
Forecast

1.0.—Time Signal from Greenwich.

3.15-10.25.—Programme S.B. from
London

10.25 (approx.)—SHIPPING FORE-
CAST

10.30-12.0.—Programme S.B. from
London

479 M.

BIRMINGHAM PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, Mar. 7th.

- 8.30-9.30. CONCERT**
THE STATION ORCHESTRA
 Conducted by JOSEPH LEWIN
 Overture, "Mignon" Thomas
 GORDON BRYAN
 (Solo Pianoforte)
 Concerto, No. 1 in A Minor, Op. 15
 Allegro con Furore; Andante
 Tranquillo; Presto.
 (For Solo Pianoforte and
 Orchestra)
ANNE SANDERS, Contralto
 In Haven Sea
 "Where I was" Lovers
 Lie
THE ORCHESTRA
 Suite, "Russian Scenes" Bantock
 At the Fair, Mazurka, Polka
 Valse; Cossack Dance.
GORDON BRYAN
 Pianoforte Solos by Dutch and
 Belgian Composers:
 The River Maas, Op. 11 No. 1.... B. Van den
 Five Preludes from Superheroes
 Op. Meyer
 The Humming Bird The
 Out The Mouse The
 and Door
 Serenade et Ouvre (Suite de
 Chansons) Broomfield
 Petite Marche Militaire
 ("New Petite Suite")
 (First Performance in
 England)
 "Solis a Mica" Mid
 day Sunshine
THE ORCHESTRA
 Entr'acte, "Under the Willows"
 Kenneth Wright
ANNE SANDERS
 Aria, "Oh, My Heart is Weary"
 ("Nadashida") Goring Thomas
THE ORCHESTRA
 "Singsong" Tynes
 "Turk" Mary Bradbury

- 8.15. Studio Service.**
 Hymn, "O for a Heart to Praise
 My God" (English Hymnal,
 No. 82)
 Reading
 Anthem, "Ave Verum" W. and
 Religious Address by the Very
 Rev. Canon W. GOODWIN
 (The Church of St. Francis)
 Hymn, "O, Help us Lord, Each
 Hour of Need" (English
 Hymnal, No. 83).

- 9.0. WEATHER FORECAST AND NEWS**
 Local News.
**9.15. BAND OF H.M. ROYAL
 AIR FORCE.**
RUBY HELDER (Vocalist)
LAFITTE (Solo Pianoforte)
S.B. from London
10.45.—Close down.

MONDAY, Mar. 8th.

- 3.45.—The Station Wind Quintet**
4.45.—Afternoon Topics. Sir
 Rogers, F.R.H.S., Topic
 "Novelties in Flowers." Gwen
 duane Hells (Soprano)
6.15.—FOR THE CHILDREN
 Harold H. et al. et al.
 and How to keep Them, I
 Dogs.
6.55. Children's Letters
8.0. Dance Music.
S.B. from London
8.45. Boys' Brigade, Boys' 1.
 Brigade and Church Lads 1.
 The Rev. T.

Chapman of the 251

W. JAMES AGATH

- 7.40.—Lady THREE**, on the National
 Memorial to Queen Alexandra
S.B. from 1

LIGHT MUSIC.

- EDITH ATHEY** (Soprano)
 "The Curlew" Lehmann
 A Birthday Hoffman
 Cherry Ripe Horn
 Phyllis Has Such Charming
 Graces arr. H. L.
 Waata Poi J.
FRED BECK and GEORGE
STOKWIN

Character Studies, Songs and

- EDITH ATHEY**
 Violin Song ("Tina") Rubens
 Waltz Song ("Tom Jones")

- every Day ("Stop Flinging")
 "Palm Trees" ("Rose of Araby")

- FRED BECK and GEORGE**
STOKWIN

- A Further Humorous Interlude**
9.0.—EMILIO COLOMBO'S OR-
CHESTRA *S.B. from London*

- 10.0. A. L. C. R. CAMERON**
 Music of the Hunting Horn.
S.B. from London.

- 10.45. Music**
A. L. C. R. CAMERON
HORN. S.B. from London.

- 11.0.—Close down.**

TUESDAY, Mar. 9th.

- 3.45.—School Transmission Lecture.**
 No. 15, Mr. E. W. Balance,
 Natural History, The Life
 Story of the Frog

- 4.15.—Lozells Picture House Orches-**
 tra

- 4.45.—Afternoon Topics.** Miss Frieda
 C. Bacon, "A Day in a Big City
 — 21 Food of the Multitudes."
 Winifred Payne (Contralto).

- 5.15.—FOR THE CHILDREN**
 Children's Letters.

- 6.0. LOZELLS PICTURE HOUSE**
ORCHESTRA

- Conductor, PAUL RIMMER
 March, "The Mad Major" Aiford
 Selection, "The Tales of Hoff-
 mann" Offenbach
 Serenade, "O Sole Mio"

- Romance, "Spring is Awakening"
 Bach

- "French Comedy Overture"
 Korer Bela

- 7.0. W. A. L. C. R. CAMERON**
 Topic "Novelties in Flowers." Gwen
 duane Hells (Soprano)

- 7.45. K. T. L. C. R. CAMERON**
 Topic "Novelties in Flowers." Gwen
 duane Hells (Soprano)

- 8.40. M. STEPHAN**
 Topic "Novelties in Flowers." Gwen
 duane Hells (Soprano)

- 8.0. Prom my Window, by**
PHILEMON *S.B. from Lon.*

- 8.5. J. L. C. R. CAMERON**
 Topic "Novelties in Flowers." Gwen
 duane Hells (Soprano)

- 9.0. OFFREY SHAW**
 Topic "Novelties in Flowers." Gwen
 duane Hells (Soprano)

- 9.0. OFFREY SHAW**
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 duane Hells (Soprano)

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 duane Hells (Soprano)

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 Topic "Novelties in Flowers." Gwen
 duane Hells (Soprano)

WEDNESDAY, Mar. 10th.

- 3.45. The Station Pianoforte Quintet**
 Leader, Frank Cantell.

- 4.45. "The Merry Mork"**
 The Arrow and the Song *B. J.*
ESSAY SCHLAEN
 Prel. de and Allegro

- 5.15. FOR THE CHILDREN**
 Children's Letters

- 6.0. LOZELLS PICTURE HOUSE**
 Orchestra

- Conductor, PAUL RIMMER
 Selection, "The Tales of Hoff-
 mann" Offenbach

- 6.55. "The Merry Mork"**
 The Arrow and the Song *B. J.*
ESSAY SCHLAEN
 Prel. de and Allegro

- 7.0. "The Merry Mork"**
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ESSAY SCHLAEN
 Prel. de and Allegro

- 12.0. "The Merry Mork"**
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ESSAY SCHLAEN
 Prel. de and Allegro

- 12.45. "The Merry Mork"**
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 Prel. de and Allegro

- 10.45. "The Merry Mork"**
 The Arrow and the Song *B. J.*
ESSAY SCHLAEN
 Prel. de and Allegro

- Banfulde Rhythm**
 Every Sunday
 Leader and Ward
 M. A. L. M. ret

- NORMAN WILLIAMS**
 "The Carpet" Sands, reon
 "The Merry Mork" B. J.
 The Arrow and the Song *B. J.*
ESSAY SCHLAEN
 Prel. de and Allegro

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ESSAY SCHLAEN
 Prel. de and Allegro

CHAPPELL
 and
WEBER

pianos are in use at
 the various stations of
 the B.B.C.

(Continued on the next page.)

**Week Beginning
March 7th.**

THURSDAY, Mar. 11th.

11:30-12:0.—Pianoforte Recital relayed from Muhelgrove House, Roscombe (By kind permission of Mr. W. Child Clark)

3.0-3.3—*History*, by Mr. E. Graham, M.A., J.P.
3.45—*Task on Poetry*, by Mr. Lawrence Bayton
4.0—*The Wireless Trio* Reginald S. Mount (Victor), Thomas S. Mount (Victor), and Arthur M. Mount (Victor)
4.15—*Marion (Piano)*, Vera Lecson (Contra)

5.15.—FOR THE CHILDREN
60. **Dance Music.**
S. B. from London
0.20.—Farmers' Talk "The Market
ing of Eggs," by Mr. Keavie
0.35.—Programme *S. B. from London.*
1.40. *M. J. from London*
1.45. Swift (1), by Mr. H. RIS

DON BENNETT
 8) "THE GOLDEN THRESHOLD"
 (Solo & Chorus)
 Soloist
 "THE PEASANT CANTATA"
 Soloist
 DOROTHY BENNETT
 Soprano
 LESTER COLLMAN
 (Contralto)
 ERIC GREENE (Tenor)
 DALE SMITH (Baritone)
 THE FRONE CHORAL
 SOCIETY

Trained by A. M. PORTER.
THE WIRELESS OIL LAMP
Conducted by
Capt. W. A. FEATHERSTONE
"THE GOLDEN THRESHOLD."
Chorus, "Harvest Hymn."

Soprano, "Song of a Dream."
Soprano and Contralto, with
Chorus, "Henna."
Tenor and Baritone, Palangum
Bearens.
Contralto Recit., "The Serpents
are Asleep Among the Poppies."
Soprano, "The Snake-Chamber."
Baritone Solo and Chorus, "The
Royal Tombs of Golconda."
Tenor, "Love Song—You Flaim
Your Beauty."
Contralto and Tenor, "Like a
Serpent to the Calling Voice of
Flutes."
Chorus, "Nightfall in Hydera
bad."

Baritone and Solo Quartet To
a Hukilma seated on a Log

Tenor), 'New Leaves Grow

"On the Bonny Breeze."
Tense Solo, Solo Quartet and
Chorus, "At the Threshold"
"THE PEASANT DANTATA"
Over re
Chorus "Good Neighbours All"
Recit., "Come, Kitty"
Chorus, "Swing Come Swing"

Recit. * Our Master We All

Aria (Baritone), "Of the Factors
You Had Best Beware."
Recit., "Enough of Him
Aria (Soprano), "Happy is The
Land."
Recit., "Our Master Thanks a
Old and Young."
Chorus, "Good Cause Have We."
(Continued on the next page.)

6BM
386 M

BOURNEMOUTH PROGRAMMES.

Week Beginning
March 7th.

(Continued from the previous page.)

1. I Ask You
2. "Fifty Florins"
3. "One Moment, Please"
4. "Of Flowers the"
5. "A Goodness That"
6. "If I Had Made"
7. "And I With a Lady So"
8. "Soprano and Contralto"
9. "Hoy Derry Down Derry"
10. "Perhaps You're Right"
11. "Good Fellows"
12. "We've Had Enough"
13. "And Now 'Tis Time"

FRIDAY, Mar. 12th.

1. "Lead On I Follow"
2. "Now Let Us to the"
3. "Bagpipes Sound"
4. "Programme S.B. from London"
5. "Close down"

5.15.—FOR THE CHILDREN
6.0.—Programme S.B. from London.
7.40.—"British East Africa," by
Bris. Gen. AUSTIN, C.B.
C.M.G., D.S.O.
8.0 SYDNEY NESBITT and his
ukulele. S.B. from London
8.10. Act II. of
"FAUST"
(Dramatized)
Performed by
THE BRITISH NATIONAL
OPERA COMPANY
Rayed on the
Pr. of Wales Theatre,
London
9.0. Programme S.B. from London.
11.0. Close down

SATURDAY, Mar. 13th.

2.45.—Gardening Talk by Mr. George
Dance, F.R.H.S.
4.0 Dance Music.
THE ROYAL BATH HOTEL
DANCE BAND.
Relayed from King's Hall Rooms
ALEX WAINWRIGHT
5.0. FOR THE CHILDREN
6.0.—Programme S.B. from London
7.0.—WEATHER FORECAST AND NEWS
Travel Talk, S.B. from London

7.36. "The Golden Threshold," composed by
Liza Lehmann, and the Bach Present
Fantasia. On this occasion, the
Bournemouth Wireless Orchestra, con-
ducted by Captain W. A. Featherstone,
will have the support of the Frome
Choral Society, trained by Mr. A. M.
Parker. The authoress of *The Golden
Threshold*, Sarojin Naidu, an Indian
girl of high birth and caste, fell in
love with a man somewhat below her
in caste, and her family, who were
averse from her betrothal, decided to
send her to England to be educated.
During a successful University career
in England, she wrote a considerable
amount of poetry, and she came to
know the late Mrs. Liza Lehmann
who set to music her poem, *The
Golden Threshold*. The whole of the
music is decidedly Oriental in char-
acter.
The work was not orchestrated until
after the composer's death, still, in
its present form, it contains many
clever examples of characteristic
orchestration. At the termination of
her University career, Sarojin Naidu
had become so Westernized, especially
as regards her ideas on the subject of
woman's freedom, that, in spite of all
opposition she married her first love.
Listeners may remember that this year
she presided over the Indian National
Congress.

BOURNEMOUTH NEWS.

The most important events in the
programmes this week will be the
performance on Thursday evening of

5PY
338 M

PLYMOUTH PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, March 7th

1. Programme S.B. from London
2. Studio Service.
Address by the
Rev. G. B. HARRIS
3.15. "The Royal Hotel Trio" Musical
Director, Albert Fulbrook

MONDAY, March 8th.

11.0-12.0—George East and his Quar-
tet, relayed from Popham's
Restaurant
1.0. Afternoon Talk
2.15. The Royal Hotel Trio Musical
Director, Albert Fulbrook
3.15.—Children's Letters
4.0.—FOR THE CHILDREN
6.0.—Harry Wright in an "Instru-
mental" Feature including
cello, flute, and harp
6.30-11.0. Programme S.B. from Lon-
don

TUESDAY, March 9th.

11.0-12.0—George East and his Quar-
tet, relayed from Popham's
Restaurant
3.30. Orchestra, relayed from Pop-
ham's Restaurant
4.0. Mr. E. E. Frost-Smith, B.S.C.,
H.N.R., "Along the
Spanish Coast in a Fruit
Basket"
4.15. The Royal Hotel Trio Musical
Director, Albert Fulbrook
5.15.—Children's Letters
6.0.—FOR THE CHILDREN
6.0.—Boy Scouts' Bulletin
6.15.—Light Music
6.30-12.0.—Programme S.B. from Lon-
don.

WEDNESDAY, March 10th.

11.0-12.0—George East and his Quar-
tet, relayed from Popham's
Restaurant
1.30.—Orchestra, relayed from Pop-
ham's Restaurant
1.0. Afternoon Talk
4.15.—The Royal Hotel Trio: Musi-
cal Director, Albert Fulbrook
5.15.—Children's Letters
6.0.—FOR THE CHILDREN
6.0.—Albert Fulbrook (Solo Piano)
Forte
6.30. Programme S.B. from London.
7.0. Mrs. ALICE PAUL—"Life"
11.0-12.0. Programme S.B. from Lon-
don

"THE CALL OF THE WEST."

8.0. THE STENALLES SILVER
TRIZE BAND.
Bandmaster J. M. MINEAR
March, "Constellation" Clark
Overture, "Lustspiel" Keler Betz
MYRTLE ROSS (Soprano)
"Beloved, It Is Morn" Ayward
"As That Pass in the Night"
Stephenson
ORLANDO JOLIFFE (Tenor)
"Songs My Mother Taught Me"
Dvorak
"In Summer-time on Bredon"
Psalm
The Elfman "Wells"

THE BAND.

Selection. Gems from "William
Tell" Rossini, arr. Hawkins
6.40. ARTHUR ALFRED MANN AND
PENNY WYNNE.
In Selections from their Repertoire
of Old English Songs and Folk
Poets

THURSDAY, March 11th.

11.0-12.0—George East and his Quar-
tet, relayed from Popham's Res-
taurant
3.30. Orchestra, relayed from Pop-
ham's Restaurant
4.0.—Afternoon Talk
4.15.—The Royal Hotel Trio Musi-
cal Director, Albert Fulbrook
5.15.—Children's Letters
6.0.—FOR THE CHILDREN
6.0.—THE MICROGNOMES
6.30-12.0. Programme S.B. from Lon-
don

FRIDAY, March 12th

1.15. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
2.15. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
3.15. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
4.0. Afternoon Talk
4.15. The Royal Hotel Trio Musi-
cal Director, Albert Fulbrook
5.15. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
6.0. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
6.15. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
6.30. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
7.0. "The Royal Hotel Trio" Musi-
cal Director, Albert Fulbrook
8.0-11.0. Programme S.B. from Lon-
don

SATURDAY, March 13th

11.0-12.0.—George East and his
Quartet, relayed from Popham's
Restaurant
3.0. Gramophone Relays of Instru-
mental and Dance Music
4.0. Mr. E. E. Frost-Smith,
B.S.C., H.N.R., "Along the
Spanish Coast in a Fruit
Basket"
4.15. The Royal Hotel Trio Musi-
cal Director, Albert Fulbrook
5.15.—Children's Letters
6.0.—FOR THE CHILDREN
6.0.—THE MICROGNOMES
6.30-12.0. Programme S.B. from Lon-
don

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CARDIFF PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 7th

- 10.30. DANCE MUSIC.**
THE SAVOY BANDS
S.B. from London
- 12.0.—Close down.**
- FRIDAY, Mar. 12th.**
- 3.0. A Short Concert of New Gramophone Records.**
- 3.15.—School Transmission: "Art as the Mirror of the Ages—(3) Symbols and Legends in Medieval Pictures," by Mr. J. Williams, Keeper of Art at the National Museum of Wales.**
- 3.45.—The Station Trio.** Frank Thomas (Violin), Frank Ward (Piano), Vera McComb (Soprano).
- 4.15. The Last Word from the Carlton Restaurant.**
- 5.0.—CARDIFF FIVE**
The Five of Wales, Cardiff, The Cardiff, Cardiff, The Cardiff, Cardiff, The Cardiff, Cardiff.
- 5.30.—FOR THE CHILDREN**
6.5.—"The Letter Box"
6.15.—On the Trail—For Young Adventurers.
7.45.—Programme S.B. from London
8.15.—DEBILSSY, interpreted by KATHLEEN LONG, S.B. from London
9.45.—Station Topics by the Station
10.0.—SYDNEY NESBITT and his Quintet. S.B. from London
11.0.—"FAUST"
Performed by THE OPERA COMPANY
Relayed from the Prince of Wales Theatre, London.
12.0.—Programme S.B. from London.

- 1.35. DANCE MUSIC.**
JACK HOWARD'S BAND
FROM THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN
S.B. from London
11.0.—Close down.

SATURDAY, Mar. 13th.

- 11.0-12.0. Music That Tells Stories.**
ORCHESTRAL CONCERTS FOR CHILDREN, No. III
Relayed from the Park Hall
THE STATION ORCHESTRA.
Conductor, WARWICK BRATHWAITE
Overture, "The Merry Wives of Windsor"
Suite, "A Midsummer Night's Dream"
Symphony in G Major (The "Military") Haydn
Overture, "The Bartered Bride"
3.0.—Organ Recital relayed from the Park Hall
3.30-4.30.—Carlorth Mortimer and his Orchestra, relayed from the Park Hall
5.0.—**The Dancers**
Relayed from Cox's Cafe
Music by the London Choroans
5.30.—**FOR THE CHILDREN**
6.5.—"The Letter Box"
6.15.—On the Trail—For Young Adventurers: "Amber Brads," by Dr. F. J. North, F.G.S.
6.30.—Programme S.B. from London
7.0.—Weather Forecast and News
Travel Talk, S.B. from London
7.25.—DEBILSSY, interpreted by KATHLEEN LONG, S.B. from London
7.40.—Sports Mixed Grill by Mr. L. E. WILLIAMS

- NONSENSE AND NOVELTIES.**
8.0. THE STATION ORCHESTRA
"The Hawk"
9.30. **SCOVELL AND WHELDON**
"Paddlin' Madonn' Home"
"I Am a Got Nothin' Now"
"Oh, How I've Waited For You"
"Why Sell Kippers in Paris?"
9.35. **ARTHUR ACKERMAN AND JENNY WYNNE**
In Selections from their Repertoire of Old English Songs and Folk Dances.
10.0. **THE ORCHESTRA.**
Selection, "The Firefly"
9.10. **SCOVELL AND WHELDON**
"Hokey Tooty"
"My Girl's Got Long Hair"
"Dulcino Lullaby"
"Who's Got My Sweetie"
9.25. **ARTHUR ACKERMAN AND JENNY WYNNE**
In Further Selections
9.40. **THE ORCHESTRA**
Elysian Hours
Intermezzo
"Rosa Miquet"
March, "The Right o' the Lane"
10.0.—Weather Forecast and News, Sports Talk (Rugger), S.B. from London
Local News
10.30. **DANCE MUSIC.**
THE SAVOY BANDS
S.B. from London.
12.0.—Close down.

CARDIFF NEWS.

IN co-operation with the Musicians' Union, an exceptionally fine concert in public will be given by the Cardiff Station at the Empire Theatre, Cardiff, on Sunday evening, March 15th. The Station Symphony Orchestra will number over 120 performers, the musicians giving their services free, as the proceeds of the concert will be devoted to the Musicians' Union Benevolent Fund. Two popular vocalists, Mr. Tudor Davies and Miss Mavis Bennett, will also take part in the concert. In addition to the "SWA" Mass Voices Choir, Mr. Davies is not only the possessor of a magnificent voice, but he is an excellent musician as well. Miss Mavis Bennett is an artist who will need no introduction to Cardiff listeners, who have frequently enjoyed her singing both in the Studio and at various outside concerts organized by the Cardiff Station. The programme contains some of the best musical works, without being "heavy," and an especially popular item will be the *Musette* scene from *Il Trovatore*, in which the "SWA" Choir will take part, singing behind the scenes.

"Bubbles and Squash."

Cardiff listeners will have the opportunity of hearing the first broadcast performance of *Bubbles and Squash*, a new comic opera by Mr. Laurence Tanner, on Thursday, March 11th. *Bubbles and Squash* takes a little less than an hour to perform, but it will be an hour of delightful entertainment, and Mr. Tanner, who has written both the libretto and the music, is to be congratulated on the work, which showed signs of great popularity at the first public performance recently. The artists constituting the cast are all favourites with Cardiff listeners and they have taken part in many of the most successful programmes given from the Station.

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482 M.

SWANSEA PROGRAMMES.

Week Beginning
March 7th.

- SUNDAY, March 7th.**
3.30-5.30.—Programme S.B. from London.
8.30.—STUDIO SERVICE Address by the Rev. J. H. HUGHES
9.0.—Weather Forecast and News
Local News.
9.15-10.45.—Programme S.B. from London
MONDAY, March 8th.
4.0.—The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema
6.0.—The Post Bag
6.15.—Musical Interlude
6.30-11.0.—Programme S.B. from London
TUESDAY, March 9th.
11.30-12.30.—Recital of Gramophone Records
4.0.—The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema
4.45.—The Station Trio
5.15.—FOR THE CHILDREN
5.50.—The Post Bag
6.0.—Musical Interlude
6.15.—Programme S.B. from London
WEDNESDAY, March 10th.
3.30.—The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema

- 4.15.—A Concert of Gramophone Records
5.0.—FOR THE CHILDREN
5.15.—The Post Bag
6.0.—Musical Interlude
6.15.—Talk to Listeners Mr. J. O. Jones
6.30.—Programme S.B. from London
7.40.—The Rev. R. S. ROGERS, B.A., "Conversational Welsh"
8.0.—"PROPHETS AT HOME."
THE EVERLEY OCTET
"The Phantom Brigade"
Selection, "Carmen"
GLADYS COURTLAND
"O Mistress Mine"
"Jesu"
"Blow, Blow, Thou Winter Wind"
THE OCTET
Suite, "Carmen"
ARCHIE SIMPSON
Ensemble
"Marche Militaire"
A SHORT PIANOFORTE RECITAL
Sonata, Op. 1, No. 3

- "Chanson Triste"
"Island of Love"
Allegro in F Major
GLADYS COURTLAND
"Carnival of the Roses"
"I Love Thee"
"The Year's End"
ARCHIE SIMPSON
Will Sing More Songs.
THE OCTET
"English Dance Suite"
"Valse Passionnée"
"Isle of Love"
10.0-11.0.—Programme S.B. from London.
THURSDAY, March 11th.
11.30-12.30.—A Recital of Gramophone Records
4.0.—Eugene Williams' String Quartet
5.0.—Afternoon Talk: Prof. F. W. Cavanagh, M.A., "Six Great English Novelists"
5.15.—FOR THE CHILDREN
5.50.—The Post Bag
6.0.—Talk to Listeners Mr. J. O. Jones
6.15.—Programme S.B. from London
7.25.—Programme S.B. from Cardiff
10.0-12.0.—Programme S.B. from London

- FRIDAY, March 12th.**
3.0.—Transmission to Schools Mr. Alan Stuart, Mr. H. D. Jones
3.45.—The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema
5.0.—Afternoon Topics
5.15.—FOR THE CHILDREN
5.50.—The Post Bag
6.0.—Musical Interlude
6.15.—"Tea's Corner: 'My Piano and I'"
6.30.—Programme S.B. from London
7.40.—Talk, S.B. from Cardiff
8.0-11.0.—Programme S.B. from London
SATURDAY, March 13th.
4.0.—Relayed from the Baltic Lounge Cafe Restaurant
5.15.—FOR THE CHILDREN
5.50.—The Post Bag
6.0.—A Short Pianoforte Recital by T. D. Jones
6.30.—Programme S.B. from London
7.40.—Programme S.B. from Cardiff
10.0-12.0.—Programme S.B. from London

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378 M.

MANCHESTER PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, Mar. 7th.

8.00. SONG, 'CELLO, AND ORGAN
8.30-9.30 (approx.)ORGAN RECITAL by
JOHN ARMSTRONG
Relayed from the
Piccadilly Picture Theatre
"Grand Chorus" ... *Goldman*
"Solemn Mood" ... *Walford Davis*
LAE THISTLETHWAITE"My Child, Were I a ..."
"Then Art Lovely as a ..."
"In Love's Delight" ...
THE ORGAN
Toccata and Fugue (D Minor)KATHLEEN MOORHOUSE
(Solo 'Cello)
Sarabande et Andante
*Benaille-Salmon*THE ORGAN
Intermezzo in B Flat
Triumphal March
LAE THISTLETHWAITE"A Wanderer by the ..."
"A Winter Dedication" Op. 48, No. 4
"The Lover's Plunge" ...
Op. 27, No. 3
"Thanksgiving" Op. 48, No. 3THE ORGAN
"In a Monastery Garden"KATHLEEN MOORHOUSE
"Londonderry Air" arr. T. S. ...
"Romance" ... *Goldman*
"Tarentella" ... *Popper*THE ORGAN
Grand Fantasia (F Minor) ...
Mr. S. G. HONLEY: Talk to
Young People

8.30. Studio Service.

"The True Secret of Life."
Hymn ... *A. and M.*
No. 1841.Bible Reading: Philippians IV
v. 1 and v. 4-6.Anthem
Religious Address by the Rev
S. C. HALL.
Hymn, "Sun of My Soul" (A. and
M. No. 24).8.55.—Programme S.B. from London.
10.45.—Close down.

MONDAY, Mar. 8th.

3.25.—School Transmission (Seniors)
The Rev. John Grant: L.D.
In an Indian Village3.45.—Orchestra: Musical Director
Gerald W. Bright, relayed from
the Hotel Majestic, St. Anne's4.0.—More Music from the ...
Hotel Majestic4.15.—Tea-Time Music.
Orchestral Music relayed from the
Piccadilly Picture Theatre

5.0.—Tom Hannon (Bass).

5.15.—FOR THE CHILDREN
5.30.—The Majestic "CELEBRITY"
Orchestra: Musical Director
Gerald W. Bright, relayed from
the Hotel Majestic, St. Anne's

7.0.—Programme S.B. from London

8.0.—THE STRING BAND OF
H.M. GRENADIER GUARDS.
Relayed from the City Hall.8.15.—MARCIA BOURN and
MARLEY DALLHymn ...
My ...Hymn ...
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My ...10.30.—Programme S.B. from London
Close down

WEDNESDAY, Mar. 10th.

1.15.—T. H. MORRISON, Jnr.
Musical A. ...1.4.—Musical A. ...
of H.M.1.6.—Musical A. ...
of H.M.1.8.—Musical A. ...
of H.M.1.10.—Musical A. ...
of H.M.1.12.—Musical A. ...
of H.M.1.14.—Musical A. ...
of H.M.1.16.—Musical A. ...
of H.M.1.18.—Musical A. ...
of H.M.1.20.—Musical A. ...
of H.M.1.22.—Musical A. ...
of H.M.1.24.—Musical A. ...
of H.M.1.26.—Musical A. ...
of H.M.1.28.—Musical A. ...
of H.M.1.30.—Musical A. ...
of H.M.1.32.—Musical A. ...
of H.M.1.34.—Musical A. ...
of H.M.1.36.—Musical A. ...
of H.M.1.38.—Musical A. ...
of H.M.1.40.—Musical A. ...
of H.M.1.42.—Musical A. ...
of H.M.1.44.—Musical A. ...
of H.M.1.46.—Musical A. ...
of H.M.1.48.—Musical A. ...
of H.M.1.50.—Musical A. ...
of H.M.1.52.—Musical A. ...
of H.M.1.54.—Musical A. ...
of H.M.1.56.—Musical A. ...
of H.M.1.58.—Musical A. ...
of H.M.2.0.—Musical A. ...
of H.M.2.02.—Musical A. ...
of H.M.2.04.—Musical A. ...
of H.M.2.06.—Musical A. ...
of H.M.2.08.—Musical A. ...
of H.M.2.10.—Musical A. ...
of H.M.2.12.—Musical A. ...
of H.M.2.14.—Musical A. ...
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of H.M.2.28.—Musical A. ...
of H.M.2.30.—Musical A. ...
of H.M.2.32.—Musical A. ...
of H.M.2.34.—Musical A. ...
of H.M.SUNDAY
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MURIEL BRUN ...SUNDAY
DOROTHY ST. A.
MURIEL BRUN ...

FRIDAY, Mar. 12th.

2.0.—Musical A. ...
of H.M.2.02.—Musical A. ...
of H.M.2.04.—Musical A. ...
of H.M.2.06.—Musical A. ...
of H.M.2.08.—Musical A. ...
of H.M.2.10.—Musical A. ...
of H.M.2.12.—Musical A. ...
of H.M.2.14.—Musical A. ...
of H.M.2.16.—Musical A. ...
of H.M.2.18.—Musical A. ...
of H.M.2.20.—Musical A. ...
of H.M.2.22.—Musical A. ...
of H.M.2.24.—Musical A. ...
of H.M.2.26.—Musical A. ...
of H.M.2.28.—Musical A. ...
of H.M.2.30.—Musical A. ...
of H.M.2.32.—Musical A. ...
of H.M.2.34.—Musical A. ...
of H.M.2.36.—Musical A. ...
of H.M.2.38.—Musical A. ...
of H.M.2.40.—Musical A. ...
of H.M.2.42.—Musical A. ...
of H.M.2.44.—Musical A. ...
of H.M.2.46.—Musical A. ...
of H.M.2.48.—Musical A. ...
of H.M.2.50.—Musical A. ...
of H.M.

THURSDAY, Mar. 11th.

11.30-12.30.—Concert by the ...
Quartet4.5.—Miss Clara ...
Home Education of Children4.15.—Tea-Time Music.
J. M. ADAMS4.30.—Auto Piano Recital.
VERA CAMPBELL4.45.—The Children
of H.M.4.6.—Musical A. ...
of H.M.4.8.—Musical A. ...
of H.M.4.10.—Musical A. ...
of H.M.4.12.—Musical A. ...
of H.M.4.14.—Musical A. ...
of H.M.4.16.—Musical A. ...
of H.M.4.18.—Musical A. ...
of H.M.4.20.—Musical A. ...
of H.M.

(Continued on the next page.)

2ZY
378 M.

MANCHESTER PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 7th.

LOUIS COHEN (Solo Violin)
"Fantasie Norvegienne" Lalo
"Mélodie" Glück-Kristler
"Zapatero" Harasone

ARTHUR PRAME
(Robertson)
Cruise of the Ancient Lights"
"H. H. H. H."

French We Speak At Home
"William Jackson"

The Optimist "John S. Batten"
"And Yet I Don't Know" E. Hastings

GLADYS SWENEY
(Supremo)
"Cherry Ripe" Mr. Lehn
"Butterfly Wings" Mr. Taggart Phillips

Down In the Forest
"F. H. H. H."

STEPHEN WEARING
(Solo Pianoforte)
"Waldenau" "L. H. H. H."

"Night in May" "F. H. H. H."
Provide in G Sharp Minor "F. H. H. H."

GEORGE HILL
Down by the Sally Gardens
"H. H. H. H."

"Trotter To the Fair"
"F. H. H. H."

"Boys" "M. H. H. H."
LOUIS COHEN

"Hemur to the Sun"
"F. H. H. H."

ARTHUR PRAME
The Nott Schott Duet
"M. H. H. H."

"My Dreams" "W. H. H. H."
"Of Course" "C. J. H. H."
"I Forget" "E. H. H. H."

GLADYS SWENEY
Wind On the Whist
"M. H. H. H."

"One Morning in the Park"
"F. H. H. H."

"A Brown Bird Song"
"F. H. H. H."

STEPHEN WEARING
Stady in V Sharp "Arensky"
"A. H. H. H."

"No Wa Mamsita" S. H. H. H.
"F. H. H. H."

Talk on International Affairs
S. H. H. H.
Local News

10.40. Marcella Mayer
"F. H. H. H."

Italian Concerto "Bach"
Oscans trates "Ravel"
Alborada del gracioso "Ravel"

Caprice Italian "Francis Poulenc"
11.0.—Close down

SATURDAY, Mar. 13th.

3.45 Auto-Piano Recital by J. M. H. H.

4.0.—"Fashion Speaks Out," by Ann
"F. H. H. H."

4.15. The Dancers.
DANCE MUSIC
"F. H. H. H."

6.0.—Programme S. H. H. H.
6.50.—Lancashire Bee Keepers
"F. H. H. H."

8.55 Boy Scouts' Local News Bulletin
7.0. Programme S. H. H. H.

8.0. STACEY LINTOTT
Weekly Talk on Sport

THOMAS P. WILSON
Baritone
"Son of Man" William Wallace
"Lute Player" Graham Peel

An Interlude by
JOHN HENRY and BLOSSOM
HARRY MORTIMER
Solo Cornet

8.0. Thomas P. Wilson
From Laverne to Foll"
Howard Fisher

"Little Miss Over the Way"
"F. H. H. H."

Herbert Song "Herbert Oliver"
At her Interlude by
JOHN HENRY and BLOSSOM

"LISTENING TIME."
A New Radio Revue.
Book by HAROLD SIMPSON

Part Author of "The O. H. H. H."
Revue" and "By the Way"

Oh! Leave Me Alone
"F. H. H. H."

LOUIE M. H. H. H.
JAMES LESTER
"F. H. H. H."

8.0. "The Dancers."
DANCE MUSIC
"F. H. H. H."

6.0.—Programme S. H. H. H.
6.50.—Lancashire Bee Keepers
"F. H. H. H."

ALMA VANE
STENCER TREVOY
SIPIL WOODRUFFE
A. H. H. H.

and the
NEW RADIO CHORUS
10.0.—Programme S. H. H. H.

10.30. DANCE MUSIC.
SAVOY ORCHESTRA, SAVOY
HAVANA BAND, and SAVOY
BAND, from the
S. H. H. H.

12.0. "The Dancers."
DANCE MUSIC
"F. H. H. H."

6.0.—Programme S. H. H. H.
6.50.—Lancashire Bee Keepers
"F. H. H. H."

MANCHESTER NEWS.
ON Saturday night a concert there
was to be songs by Mr. Thomas P.
Wilson, cornet solo by Mr. Harry
Mortimer, and a variety of songs
by John Henry and Blossom, Mr. Wil-
son is a versatile musician, for, besides
possessing a fine baritone voice, he has
also been a member of the Man-
chester Orchestral Society for some
twenty years, first as a violinist and
then as a cellist. Mr. Harry Morti-
mer began his career as a cornet
player at the early age of ten, winning
first competition when only eleven,
and he comes of a musical family, his
father being the conductor of the
famous "Yuden's Motor Works"
Band. Although this is Mr. Morti-
mer's first appearance at the Man-
chester Station, his playing is familiar
to many listeners and he has already
played at several of the London
Station.

6LV
115 M.

LIVERPOOL PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, March 7th.

3.30-5.30. Programme S. H. H. H.
London

8.0.—Programme S. H. H. H.
London

8.15. Religious Service.
"F. H. H. H."

Address by the Rev. FATHER
LANE, Clinical Secretary to
the Catholic Truth Society, and
R.C. Chaplain to H.M. Prison
Wallasey

Dr. J. H. Smith
"F. H. H. H."

Glenn in Examinations
The Music will be provided by
the Choir of St. Francis
Xavier's Church

9.0-10.45.—Programme S. H. H. H.
London

MONDAY, March 8th.

11.30-12.30.—Gramophone Lectures Re-
cital, by Moses Baritz

4.0. Patrizio and his Orchestra, from
the Futurist Cinema

5.0.—Afternoon Topics Mr. George
Marples, Talk on "F. H. H. H."

6.15.—FOR THE CHILDREN
"F. H. H. H."

6.30.—Programme S. H. H. H.
London

7.0-11.0.—Programme S. H. H. H.
London

TUESDAY, March 9th

4.0.—Afternoon Topics Mr. L. Sims
Hilditch, "F. H. H. H."

4.15.—The Station Pianoforte Quartet
and Frances Maude (Soprano)

5.15.—FOR THE CHILDREN

6.0. Musical Interlude
6.30.—Programme S. H. H. H.
London

7.0. Programme S. H. H. H.
London

7.40. THE LIVERPOOL
PHILHARMONIC SOCIETY'S
Tenth Concert.

Relayed from the Philharmonic
Hall.
Some Remarks on the Work to
be Performed

7.45. "The Passion"
(According to St. Matthew,
Bach)

THE PHILHARMONIC SOCIETY
ORCHESTRA AND CHORUS
Conducted by
"F. H. H. H."

Veronica
NORTHY SILE (Soprano)
ASTRA DESMOND (Contralto)
S. H. H. H.

H. H. H. H.
During the Interval
GLADYS SCOLLICK
Will give from the Studio a Short
Pianoforte Recital of the Works
of Schumann

In the mezzo in E Major
Sonata of Chopin
Of Foreign Lands and People
A Curious Story, Catch Me
If You Can; The Praying
Child; Perfect Happiness,
An Important Event,
Reverie; At the Fireside
The Knight of the Hobbit
house, Almost Too Serious
Frightening; Child Falling
Asleep, The Post Speaks.
Paganini Study in A Major.

10.0-11.0.—Programme S. H. H. H.
London

10.0-11.0.—Programme S. H. H. H.
London

10.0-11.0.—Programme S. H. H. H.
London

10.0-11.0.—Programme S. H. H. H.
London

10.0-11.0.—Programme S. H. H. H.
London

10.0-11.0.—Programme S. H. H. H.
London

WEDNESDAY, March 10th.

5.0.—Crane's Matinee Concert relayed
from Crane Hall

4.0.—Afternoon Topics Mr. G. H.
Bowker, "Men in Women's
Novels—(2) Fanny Burney"

4.15. The New Graftonians Dance
Orchestra, relayed from the
Grafton Rooms

6.0.—FOR THE CHILDREN
"F. H. H. H."

6.0. "The Dancers."
DANCE MUSIC
"F. H. H. H."

6.0.—Programme S. H. H. H.
London

THURSDAY, March 11th.

4.0. Hardid Gee and his Orchestra
from the Trocadero Cinema.

5.0. Afternoon Topics
5.15-6.0. FOR THE CHILDREN
"F. H. H. H."

6.0. Light Music
"F. H. H. H."

6.30. STEPHEN WEARING
Solo Pianoforte
The last Pianoforte Sonos for the
Liverpool Festival, April 19th 24th, 1925

1 Under 10
"Garotte" A. Somerset
No. 6 of "Holiday Pictures,"
Book 1

2 Under 15
No. 2 of "Miniature Pastorals"
Frank Bridge

3 Under 16
"Road on in E" Op. 28, No. 2
"Scherzando" Bennett

4. Under 18
Humoresque, Op. 21 "S. H. H. H."

5. Open
"M. H. H. H."

7.0. WEATHER FORECAST AND NEWS
"F. H. H. H."

8.0. Spanish Talk, by Señor A. M.
D. A. R. I. E.

8.0-11.0.—Programme S. H. H. H.
London

FRIDAY, March 12th.

3.15-3.45. Transmission to Schools
Mr. J. P. P. Astronomy Talk

4.0.—Afternoon Topics
"F. H. H. H."

4.0.—Programme S. H. H. H.
London

6.53.—Programme S. H. H. H.
London

9.0. LANCASHIRE TALENT
SHOW

A Contribution by Liverpool
S. H. H. H.

10.35.—Programme S. H. H. H.
London

11.0.—Close down.

SATURDAY, March 13th.

4.0. G. H. H. H. and his Orchestra
from the Scala Cinema

5.0. Afternoon Topics
"F. H. H. H."

5.45-6.0. "Teens Playbox"
"F. H. H. H."

6.30.—Programme S. H. H. H.
London

7.40. Weekly Sports Talk by Mr.
ERNEST EDWARDS (Boxer)

8.0-12.0.—Programme S. H. H. H.
London

**Week Beginning
March 7th**

NEWCASTLE NEWS.

[illegible]

**Week Beginning
March 7th**

6.15 FOR THE FATHERS
6.30 Monday In
6.40 Mr W... ..
the Bay Street A... ..
The Big Brother Movie
6.45-12.0 Programme SB from
I... ..

55C
422 M.

GLASGOW PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, Mar. 7th.

3.30-5.30

ORCHESTRAL CONCERT. THE STATION ORCHESTRA

HERBERT A. CARRUTHERS
Soloist: Herbert Heyner
Overture: Entr'acte; Impromptu
Suite: "Cholera Chans" (Pader-
Bee, Otrando, et Marche
Athenienne
Selection: "Gianni Schicchi"

3.50. HERBERT HEYNER
(Baritone).
"A Poet's Love" (Song Cycle)

4.30. THE ORCHESTRA
Adagio and Allegro Vivace, from
Symphony, No. 1 (Schubert)
Two Drawing Room Pieces

Minuet Impromptu (Liszt)
Suite, "Cholera Chans" (Pader-
Bee)
Curtain: Minuet; Pastorale
Piper; Souvenir
"Empire March" (Elgar)

6.30-7.45. Church Service.
Relayed from
St Enoch U.F. Church.
(Conducted by)
Rev. A. W. BURNETT, M.A.

8.55. The Week's Good Cause: The
Polytechnic, Regent Street
Appeal by Sir DOUGLAS
HOGG. S.B. from London

9.0. WEATHER FORECAST AND NEWS
Local News.

9.15. Programme S.B. from London

10.45. Close down

MONDAY, Mar. 8th.

4.0. THE WIRELESS QUARTET
Overture, "Au Bois Joli"

Selection, "The Barber of
Seville" (Rossini)
W. CAIRNS GILMAN
(Baritone).

"The Vagabond" (Muller)
"Ernestine" (H. Muller)

THE QUARTET

Selection, "Monsieur Beaucaire"

Charles, No. 1 (Morelli)

W. CAIRNS GILMAN
"In the Garden" (Muller)
"The Last Song" (Liszt)

5.0. H. G. NEWSHAM, "Fossils
for Everyman—London Bridge
is Broken Down"

5.15. FOR THE CHILDREN.
6.0-6.2. Weather Forecast for
Farmers.

6.15. Dance Music.
S.B. from London

6.40. Boys' Brigade, Church Lads
Brigade, Boys' Life Brigade
Ballets. S.B. from London

7.0. Programme S.B. from London

7.40. Prof. CHARLES SAROLEA,
Modern History: Cather of
The Great. S.B. from Edin-
burgh.

8.0. Empire Photo-Flight - No. 8.
AN EPIC OF CANADA.
In Seven Phases.

LORD STRATHCONA.

Born August 6th, 1820.

Died January 21st, 1914.

"Lives of great men all remind us
We can make our lives sublime
And departing, leave behind us
Footprints on the sands of time"

The Photo-Flight will include
Guide: Capt. JOHN D.
CAMERON, of Winnipeg.
JOHN COLLINSON (Tenor).
WILLIAM McHAEL Baritone.
GEORGE ROSS with the
STATION DRAMATIC
COMPANY

AUGUSTUS REDDIE

THE STATION ORCHESTRA
Conducted by
ISAAC LONOWSKY

Arranged for Broadcast by
M. NGO M. DE WAH

10.0. WEATHER FORECAST AND NEWS
Capt. L. C. R. CAMERON

"The Music of the Hunting
Horn." S.B. from London

Local News.

10.40. The Pianoforte Sonatas of
HERBERT A. CARRUTHERS
(Solo Pianoforte)

21st Sonata, Op. 53, in C Major
Aurige can bno—Introduction

11.10. Close down

TUESDAY, Mar. 9th.

3.25-3.45. Broadcast to Schools
Prof. E. S. Rait, C.B.E., M.A.
LL.D., "Queen Mary, Her
Reign"

3.55. Mr. George Gifford, M.A.,
D.Litt.

Dance Afternoon

3.45. THE PLAZA BAND.
Played from the
Plaza Pianos de Danse

5.0. Afternoon Topics: Miss Ger-
trude E. Murray, Glasgow and
West of Scotland College of
Domestic Science, "Savoury
Supper Dishes"

5.15. FOR THE CHILDREN
Weather Forecast for
Farmers

6.15. Programme S.B. from London

9.15. RISPFA GOODAUF
"Through the Sun"

"Blackbird's Song" (Cyril Scott)
"Songs My Mother Taught Me"

"What's in the Air To-day?"
Robert Eden

"Alcibiades" (O'Connor-Murphy)
CONSTANCE JENKINS
(Pianoforte Lecture Recital).

Swedish and Finnish Music
Ballets: "Song"

"Love Song" (Sjogren)
"Portrait of Dorian"

"Lullaby" (Sibelius)
"Lullaby" (Sibelius)

"Lullaby" (Sibelius)
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"Lullaby" (Sibelius)

"Lullaby" (Sibelius)
"Lullaby" (Sibelius)

10.30. DANCE MUSIC.
THE PLAZA BAND
Played from the
Plaza Pianos de Danse

11.15. Programme S.B. from London

12.0. Close down

WEDNESDAY, Mar. 10th.

1.30-1.50. Mr. T. C. F. Brodie, "Our
City in the Days of Old"

3.25. M. Albert le Goup, B.A., LL.D.,
Officer d'Academie, French
Talk

3.45. The Wireless Quartet

3.5. THE WIRELESS QUARTET
Overture, "La Tourangelle"

Selection, "Les Cloches de Corne-
ville" (Planquette)

4.15. MARY HAMILTON
(Pianoforte).

"Solfeggietto" (Bach)
"Minuetto" (from Sonata, Op.
9, No. 3) (Berkhoven)

"Davidebänaler," Nos. 2 and 3
(Sibelius)

4.25. THE QUARTET
Chorus: "The Swan" (Pader-
Bee)

4.45. MARY HAMILTON
Waltzes in B Minor and E Minor
(Brahms)

5.0. Dance Music.
S.B. from London

5.15. Programme S.B. from London

7.40. The Rev. Dr. WAITE
MURFILL, M.A., "The Slow
Reader." S.B. from Aberdeen.

8.0. FOR THE CHILDREN
Weather Forecast for
Farmers

8.15. Programme S.B. from London

7.40. The Rev. Dr. WAITE
MURFILL, M.A., "The Slow
Reader." S.B. from Aberdeen.

8.0. SYMPHONY CONCERT.
8.0. THE STATION SYMPHONY
ORCHESTRA

Conducted by
HERBERT A. CARRUTHERS.

Overture, "The Students' Fest"
(Liszt)

8.17. Suite No. 6 (Tchaikovsky)

9.7. ROBERT DURNETT
(Baritone).

"Song of the Flea" ("Faust")
"Serenade" (Berlioz)

Crede ("Othello") (Verdi)
THE ORCHESTRA.

Scherzo, "L'Apprenti Sorcier"
(Debussy)

Suite No. 1, "Peer Gynt" (Grieg)
ROBERT DURNETT

"Wotan's Farewell" and "Fire
Music" from "The Valkyrie"

10.0. WEATHER FORECAST AND NEWS
Prof. E. WEMKLEY, M.A., "The
Romances of Words—American
isms." S.B. from Nottingham

Local News.

10.30. THE BEANOS CONCERT PARTY.
Conducted by
LNA GROSSMITH
S.B. from London

11.0. Close down.

THURSDAY, Mar. 11th.

2.20. Mr. A. J. Lee, "The
Lullaby"

3.25. Mr. T. Thornton McKeith,
Natural History—Birds

3.45. THE WIRELESS QUARTET
Selection: "The Swan" (Pader-
Bee)

4.15. FOR THE CHILDREN
Weather Forecast for
Farmers

4.40. Commander E. G. DE S.
JONES-HUGHES, R.N., "Sea
Stories"

5.0. GEOFFREY CLAYTON
Presents
THE TEMPLAR

(HILDA, KITTEN, MAVIS
PLAYERS, CYRIL, FRED,
and JACK)

In One Hour of
North Melody and Variation.

9.0. The Scottish Regiments Series.
No. 10. THE SCOTS GREYS.

9.30. JACK HYLTON'S BAND
S.B. from London

10.0. Programme S.B. from London

10.30. Programme S.B. from London

12.0. Close down

FRIDAY, Mar. 12th.

1.30-1.50. Mr. T. C. F. Brodie, "Our
City in the Days of Old"

3.25. Mr. John Ross, F.Z.S., "The
Deer of Scotland"

3.45. M. Albert le Goup, B.A., LL.D.,
Officer d'Academie, French
Talk

3.5. THE WIRELESS QUARTET
Overture, "Grange" (Bach)

Selection, "The Swan" (Pader-
Bee)

4.15. Programme S.B. from London

7.40. The Rev. Dr. WAITE
MURFILL, M.A., "The Slow
Reader." S.B. from Aberdeen.

8.0. FOR THE CHILDREN
Weather Forecast for
Farmers

8.15. Programme S.B. from London

7.40. The Rev. Dr. WAITE
MURFILL, M.A., "The Slow
Reader." S.B. from Aberdeen.

8.0. SYMPHONY CONCERT.
8.0. THE STATION SYMPHONY
ORCHESTRA

Conducted by
HERBERT A. CARRUTHERS.

Overture, "The Students' Fest"
(Liszt)

8.17. Suite No. 6 (Tchaikovsky)

9.7. ROBERT DURNETT
(Baritone).

"Song of the Flea" ("Faust")
"Serenade" (Berlioz)

Crede ("Othello") (Verdi)
THE ORCHESTRA.

Scherzo, "L'Apprenti Sorcier"
(Debussy)

Suite No. 1, "Peer Gynt" (Grieg)
ROBERT DURNETT

"Wotan's Farewell" and "Fire
Music" from "The Valkyrie"

**Week Beginning
March 7th**

Captain John Duncan Cameron, of Winnipeg, will act as Guide in the programme to be given from the Glasgow Station on Monday, March 8th, which will depict the life of the Duke of Lord Strathcona. Cameron is peculiarly suited by long association with Canada to give a real atmospheric picture to listeners. He is a Canadian, born of Scottish parents in a settlement where Scottish people predominated. He grew up as a farmer's son, owned his own farm, and farmed it successfully; studied at the University of Manitoba during the winters; graduated with Honours in Arts, read Law, and was called to the Bar, but still continued to hold his farm. Existing in the early days of the Great War, he went overseas and served in France and Flanders with the Canadian Division and was wounded on the Somme in 1916.

**Week Beginning
March 7th.**

3 45.— **FOR THE CHILDREN**
(Continued on the next page.)

**Week Beginning
March 7th**

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331 M

SUNDAY, March 7th.
5.30. *Service* conducted by the Rev. D. MACDONALD, M.A., D.D. of Fairmount Parish.

6.15. *Service* conducted by the Rev. D. MACDONALD, M.A., D.D. of Fairmount Parish.

10.30. *Programme S.B. from London.*

11.00. *Programme S.B. from London.*

MONDAY, March 8th.
4.0. *Restaurant Music from Draffen's, under the Direction of John Head.*

5.0. *Programme S.B. from London.*

5.15. *Programme S.B. from London.*

5.30. *Programme S.B. from London.*

5.45. *Programme S.B. from London.*

6.0. *Programme S.B. from London.*

6.15. *Programme S.B. from London.*

6.30. *Programme S.B. from London.*

6.45. *Programme S.B. from London.*

7.0. *Programme S.B. from London.*

7.15. *Programme S.B. from London.*

7.30. *Programme S.B. from London.*

7.45. *Programme S.B. from London.*

8.0. *Programme S.B. from London.*

8.15. *Programme S.B. from London.*

8.30. *Programme S.B. from London.*

8.45. *Programme S.B. from London.*

9.0. *Programme S.B. from London.*

9.15. *Programme S.B. from London.*

9.30. *Programme S.B. from London.*

9.45. *Programme S.B. from London.*

10.0. *Programme S.B. from London.*

10.15. *Programme S.B. from London.*

10.30. *Programme S.B. from London.*

10.45. *Programme S.B. from London.*

11.0. *Programme S.B. from London.*

11.15. *Programme S.B. from London.*

11.30. *Programme S.B. from London.*

DUNDEE PROGRAMMES.

MARIE ANDERSON
Soprano.
Selected Items.

5.0. *Mr. Thomas Nicol "Glimpse of the Perthshire Highlands—Rambles Round Pitlochry."*

5.15. *FOR THE CHILDREN*

5.30. *The Post Bag*

5.45. *Musical Interlude*

6.0. *Programme S.B. from London*

6.15. *Programme S.B. from London*

6.30. *Programme S.B. from London*

6.45. *Programme S.B. from London*

7.0. *Programme S.B. from London*

7.15. *Programme S.B. from London*

7.30. *Programme S.B. from London*

7.45. *Programme S.B. from London*

8.0. *Programme S.B. from London*

8.15. *Programme S.B. from London*

8.30. *Programme S.B. from London*

8.45. *Programme S.B. from London*

9.0. *Programme S.B. from London*

9.15. *Programme S.B. from London*

9.30. *Programme S.B. from London*

9.45. *Programme S.B. from London*

10.0. *Programme S.B. from London*

10.15. *Programme S.B. from London*

10.30. *Programme S.B. from London*

10.45. *Programme S.B. from London*

11.0. *Programme S.B. from London*

11.15. *Programme S.B. from London*

11.30. *Programme S.B. from London*

11.45. *Programme S.B. from London*

12.0. *Programme S.B. from London*

12.15. *Programme S.B. from London*

12.30. *Programme S.B. from London*

12.45. *Programme S.B. from London*

Charles Surface
Soprano.
Selected Items.

5.0. *Mr. Thomas Nicol "Glimpse of the Perthshire Highlands—Rambles Round Pitlochry."*

5.15. *FOR THE CHILDREN*

5.30. *The Post Bag*

5.45. *Musical Interlude*

6.0. *Programme S.B. from London*

6.15. *Programme S.B. from London*

6.30. *Programme S.B. from London*

6.45. *Programme S.B. from London*

7.0. *Programme S.B. from London*

7.15. *Programme S.B. from London*

7.30. *Programme S.B. from London*

7.45. *Programme S.B. from London*

8.0. *Programme S.B. from London*

8.15. *Programme S.B. from London*

8.30. *Programme S.B. from London*

8.45. *Programme S.B. from London*

9.0. *Programme S.B. from London*

9.15. *Programme S.B. from London*

9.30. *Programme S.B. from London*

9.45. *Programme S.B. from London*

10.0. *Programme S.B. from London*

10.15. *Programme S.B. from London*

10.30. *Programme S.B. from London*

10.45. *Programme S.B. from London*

11.0. *Programme S.B. from London*

11.15. *Programme S.B. from London*

11.30. *Programme S.B. from London*

11.45. *Programme S.B. from London*

12.0. *Programme S.B. from London*

12.15. *Programme S.B. from London*

12.30. *Programme S.B. from London*

12.45. *Programme S.B. from London*

Week Beginning
March 7th.

9.30. *Programme S.B. from London.*

10.25. *Local News.*

10.40. *DANCE MUSIC.*

11.0. *Relayed from the Palais de Danse.*

12.0. *Close down.*

FRIDAY, March 12th.

For the Schools

5.0. *Programme S.B. from London.*

5.15. *Programme S.B. from London.*

5.30. *Programme S.B. from London.*

5.45. *Programme S.B. from London.*

6.0. *Programme S.B. from London.*

6.15. *Programme S.B. from London.*

6.30. *Programme S.B. from London.*

6.45. *Programme S.B. from London.*

7.0. *Programme S.B. from London.*

7.15. *Programme S.B. from London.*

7.30. *Programme S.B. from London.*

7.45. *Programme S.B. from London.*

8.0. *Programme S.B. from London.*

8.15. *Programme S.B. from London.*

8.30. *Programme S.B. from London.*

8.45. *Programme S.B. from London.*

9.0. *Programme S.B. from London.*

9.15. *Programme S.B. from London.*

9.30. *Programme S.B. from London.*

9.45. *Programme S.B. from London.*

10.0. *Programme S.B. from London.*

10.15. *Programme S.B. from London.*

10.30. *Programme S.B. from London.*

10.45. *Programme S.B. from London.*

11.0. *Programme S.B. from London.*

11.15. *Programme S.B. from London.*

2BE
440 M.

SUNDAY, Mar. 7th.

1.30-5.30. *LIGHT CLASSICAL. S.B. from London.*

8.30. *THE BELFAST RADIO TRIO*

T. O. CORRIN (Pianoforte)

HERBERT A. A. STONELEY (Violin)

REG NALD DOBSON (Cello)

9.0. *Programme S.B. from London.*

9.15. *Programme S.B. from London.*

9.30. *Programme S.B. from London.*

9.45. *Programme S.B. from London.*

10.0. *Programme S.B. from London.*

10.15. *Programme S.B. from London.*

10.30. *Programme S.B. from London.*

10.45. *Programme S.B. from London.*

11.0. *Programme S.B. from London.*

BELFAST PROGRAMMES.

THE STATION ORCHESTRA

1.15. *Two Synopsized Pieces*

4.15. *Overture, "Undine" Lortzing*

4.35. *"A Hillside Melody"*

4.42. *Suite, "Songs of Italy" Lohr*

4.50. *Three Dances, in Days of Old*

5.0. *Programme S.B. from London.*

5.15. *Programme S.B. from London.*

5.30. *Programme S.B. from London.*

5.45. *Programme S.B. from London.*

6.0. *Programme S.B. from London.*

6.15. *Programme S.B. from London.*

6.30. *Programme S.B. from London.*

6.45. *Programme S.B. from London.*

7.0. *Programme S.B. from London.*

7.15. *Programme S.B. from London.*

THE CHOIR

Lady May "Cradle Song" Stanford

"See How the Morning Smiles" Stanford

9.0. *Programme S.B. from London.*

11.0. *Close down.*

TUESDAY, Mar. 9th.

11.30-12.30. *Gramophone Records.*

3.0-3.30. *School Transmission. Mr. Forrester, French Conversation.*

4.0. *Programme S.B. from London.*

4.15. *Programme S.B. from London.*

4.30. *Programme S.B. from London.*

4.45. *Programme S.B. from London.*

5.0. *Programme S.B. from London.*

5.15. *Programme S.B. from London.*

5.30. *Programme S.B. from London.*

5.45. *Programme S.B. from London.*

Week Beginning
March 7th.

the Competitor who sends the most complete list of returns to the B.B.C., 91, Lombard Street, Belfast, not later than first post on Thursday morning, March 11th.

9.0. *THE BELFAST RADIO PLAYERS*

Present

"Gilly's Chance."

A Drama of Rural Revolt by John W. Coulter.

Characters

Sally McCann (a Young Woman)

NORAH CAMPBELL

Mrs. McCann Her Sister

JOHN CAMPBELL

JOHN CAMPBELL

JOHN CAMPBELL

JOHN CAMPBELL

JOHN CAMPBELL

JOHN CAMPBELL

JOHN CAMPBELL

MONDAY, Mar. 8th.

4.0. *Mrs. Florence Irwin: Talk for Housewives, "Preparations for Spring Cleaning."*

4.15. *Programme S.B. from London.*

4.30. *Programme S.B. from London.*

4.45. *Programme S.B. from London.*

5.0. *Programme S.B. from London.*

5.15. *Programme S.B. from London.*

5.30. *Programme S.B. from London.*

5.45. *Programme S.B. from London.*

NOTTINGHAM PROGRAMMES.

Week Beginning
March 7th.

5NG
326 M

SUNDAY, March 7th.
3.30-5.30. *Programme S.B. from London*

MONDAY, March 8th.
3.45. *The Makedo Café Orchestra*
Conductor: Frederick Bottomley
4.15. Music and Talk
5. **FOR THE CHILDREN**
6. *Postage and Birthday Book*
6.15. *Music and Talk*
6.30. *Programme S.B. from London*

TUESDAY, March 9th.
11.30-12.30. *Mr. Moses Baris Talk on Music*
3.45. *The Makedo Café Orchestra*
Conductor: Frederick Bottomley
4.15. Music and Talk
5. **FOR THE CHILDREN**
6. *Postage and Birthday Book*
6.15. *Music and Talk*
6.30. *Programme S.B. from London*

WEDNESDAY, March 10th.
11.30-12.30. *Midday Concert relayed from DAVENTRY*
3.45. *The Makedo Café Orchestra*
Conductor: Frederick Bottomley
4.15. Music and Talk
5. **FOR THE CHILDREN**
6. *Postage and Birthday Book*
6.15. *Music and Talk*
6.30. *Programme S.B. from London*

6KH
335 M.

SUNDAY, March 7th.
3.30-5.30. *Programme S.B. from London*

MONDAY, March 8th.
1.30-1.45. *Records*
3.15. *Field's Octagon Quartet*
Under the Direction of R. W. Dove
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

TUESDAY, March 9th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-12.0. *Programme S.B. from London*

WEDNESDAY, March 10th.
3.15. *Hammond's Café Trio*
Under the Direction of R. W. Dove
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs

7.40. *Prof. A. W. KIRKALDY, M.A., "The Modern Market and the Modern Bank."*
9.0. **AN EVENING OF VARIETY.**

LADIES PRIZE
Conc. WILLIAM L. SLATER
Hindu Song
Rimsky Korsakov, arr. J. Harrison
"The Spanish Gipsy Girl"
JOSEPH SLATER Solo Flute
Bourrée and Minuet
Allegro (from 4th Sonata) Bach
La Landale
Jig
THE CHOIR
Most Gentle Moon
"The Swallow Leaves Her Nest"
"Gaspars"
EVERARD L. GUILFORD
RUBY BARLOW
The Old Man
LAURENCE BAGSHAW
Scenes: A Seat near the Seashore
at a Seaside Resort

FREDERICK HODGKINSON
Solo "Cello"
"Ave Maria" Schubert Wilhelm
"Si Mes Vrais Amants des Ailes"
Reynolds Hahn
Little Silver Ring "Chamande"
THE CHOIR
"The Stars"
How Merrily We Live
Michael East

JOSEPH SLATER
Mandelstam
Rossignol
"Oscillation!"
A Comedy by
Mrs. N. G. RUDY BARLOW
Mrs. Clammers
MARGARET GUILFORD
Mr. Noces
EVERARD L. GUILFORD
Mr. Blamond
LAURENCE BAGSHAW
Scene: Mrs. Naggs' House

FREDERICK HODGKINSON
Old Italian Love Song
Old English Air, "Drink to Me Only"
JOSEPH SLATER
Concertina
THE CHOIR
"In Springtime"
Round for Three Voices
"Follow"
Round for Four Voices
"Absent"
WEATHER FORECAST AND NEWS
Prof. E. WEFKLEY, M.A.
"The Romance of Words"
Americanisms
Local News
10.30-11.0. *Programme S.B. from London*

THURSDAY, March 11th
11.30-12.30. *Gramophone Records (Vocal and Instrumental)*

Stanford 3.25. *Mr. A. H. Whipple, M.A.*
3.45. *Lyons' Café Orchestra*
Conductor: Brynsey Epton
4.0. *Musical Interlude*
FOR THE CHILDREN
5. *Postage and Birthday Book*
5.15. *Music and Talk*
6.15. *Programme S.B. from London*

FRIDAY, March 12th.
11.30. *Programme S.B. from DAVENTRY*
3.45. *Music and Talk*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

SATURDAY, March 13th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

HULL PROGRAMMES.

Week Beginning
March 7th.

6.53. *Royal Horticultural Society*
7.0. *Programme S.B. from London*
7.40. *Lieut. A. E. SPRY, R.N.V.R., Organising Secretary for Midland Counties British Sailors' Society, "Sea Breezes."*

8.0. **A MUSICAL MEDLEY.**
THE HERMONELLE
INSTRUMENTAL TRIO
Novellettes, Op. 29
8.15. *DOROTHY BREWER (Contralto)*
"A Prayer to Our Lady"
8.25. *THE TRIO*
Serenade
Walker Scherzo from Suite, Op. 43
8.45. *THE TRIO*
A Prayer
"To-morrow"
"A Frivolous Ballad"
8.55. *THE TRIO*
Serenade
Barcarole from "The Boatman"
9.5. *DOROTHY BREWER*
"A Banjo Song" Sidney Homer
"The Calico Dress" Stanford
"Little Mary Pawkett" J. Witty
9.15. *W. H. FITCH*
Solo Piano Fiddle
Love Song

9.15. *THE TRIO*
Serenade
Walker Scherzo from Suite, Op. 43
9.45. *THE TRIO*
A Prayer
"To-morrow"
"A Frivolous Ballad"
9.55. *THE TRIO*
Serenade
Barcarole from "The Boatman"
10.5. *DOROTHY BREWER*
"A Banjo Song" Sidney Homer
"The Calico Dress" Stanford
"Little Mary Pawkett" J. Witty
10.15. *W. H. FITCH*
Solo Piano Fiddle
Love Song

10.15. *THE TRIO*
Serenade
Walker Scherzo from Suite, Op. 43
10.45. *THE TRIO*
A Prayer
"To-morrow"
"A Frivolous Ballad"
10.55. *THE TRIO*
Serenade
Barcarole from "The Boatman"

11.0. *THE TRIO*
Serenade
Walker Scherzo from Suite, Op. 43
11.30. *THE TRIO*
A Prayer
"To-morrow"
"A Frivolous Ballad"

11.40. *THE TRIO*
Serenade
Walker Scherzo from Suite, Op. 43
12.10. *THE TRIO*
A Prayer
"To-morrow"
"A Frivolous Ballad"

12.20. *THE TRIO*
Serenade
Walker Scherzo from Suite, Op. 43
12.50. *THE TRIO*
A Prayer
"To-morrow"
"A Frivolous Ballad"

"Somewhere a Voice is Calling"
"The Phantom Melody"
9.25. *THE TRIO*
2nd Movement, Trio, Op. 63
9.35. *FRED TODD*
"Myself When Young" ("In a Persian Garden") Liza Lehmann
"The Song of the Volga Boatman"
"The Little Galway Cloak"
9.45. *THE TRIO*
No. 1, Trio in D Minor, Op. 49
10.0-11.0. *Programme S.B. from London*

THURSDAY, March 11th.
11.30-12.30. *Gramophone Records*
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

FRIDAY, March 12th.
11.30-12.30. *Gramophone Records*
3.15. *Hammond's Café Trio*
Under the Direction of R. W. Dove

SATURDAY, March 13th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

SUNDAY, March 14th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

MONDAY, March 15th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

TUESDAY, March 16th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

3.30. *Trans. to Schools. Mr. T. Sheppard, M.Sc., F.G.S., F.S.A., "Wild Life in East Yorkshire—Strange Insects, Useful and Harmful."*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

WEDNESDAY, March 17th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

THURSDAY, March 18th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

FRIDAY, March 19th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

SATURDAY, March 20th.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

SUNDAY, March 21st.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

MONDAY, March 22nd.
3.0. *Music relayed from the Majestic Picture House*
4.0. *Afternoon Topics*
4.15. *Field's Octagon Quartet*
Under the Direction of J. H. Rodgers
5.15. *Children's Letters*
5.25. **FOR THE CHILDREN**
6.0. *Powolny's Restaurant Bijou Orchestra*
Under the Direction of Edward Stubbs
7.0-11.0. *Programme S.B. from London*

6FL
301 M.

SHEFFIELD PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, March 7th.
5.30-5.30.—Programme S.B. from London.
8.0.—Bow Bells.
Oyster Roast.
Studio Service.
S.B. from London.
10.15.—Programme S.B. from London.

MONDAY, March 8th.
11.30-12.30.—Gramophone Records.
4.0.—Afternoon Topics.
4.15.—Orchestra relayed from the Grand Hall.
5.15.—FOR THE CHILDREN.
5.50.—Children's Letters.
6.0.—Musical Interlude.
S.B. from London.

TUESDAY, March 8th.
4.0.—Book Talk by the Rev. I. Franks Hutchinson.
4.15.—Orchestra relayed from the Cafe of Messrs. T. and J. Roberts.
5.15.—FOR THE CHILDREN.
5.50.—Children's Letters.
6.30.—Programme S.B. from London.
7.40.—Prof. A. E. MIRJAN "The Life of Johnson (Boswell)."
8.0-12.0.—Programme S.B. from London.

WEDNESDAY, March 10th.
11.30-12.30.—Gramophone Lecture by Misses Harlow.
4.0.—Chorus for Samuel Sunda.
4.15.—Orchestra relayed from the Grand Hall.
5.15.—FOR THE CHILDREN.
5.50.—Children's Letters.

5.0.—Musical Interlude.
6.30.—Orchestra relayed from the Grand Hall.
7.40.—Mr. CLIFFORD R. WILSON, "A Dancing—Its History and Meaning."

8.0.—EXCERPTS FROM OPERAS
by
THE CARVER STREET
WESLEYAN CHORAL
SOCIETY.

EIHEL PRESCOTT
and
HUSIE SIMPSON.

EIHEL PRESCOTT
(Montague Phillips)
HARRY PENDLETON and
JOSEPH J. J. J.

Choral Fantasia on "Lohengrin"
arr. Percy Fletcher
"A PRINCESS OF KENSINGTON"
(German).
"Who That Knows How I Love Thee"
Br. Dan. March.

9.30.—"THE BOHEMIAN GIRL"
(German).
HARRY PENDLETON
"The Heart Bowed Down,"
EIHEL PRESCOTT
"Love Smiles but to Deceive,"
MAEL OFIERA
"I Dreamt That I Dwell in Marble Hall"
Choral Fantasia on "Tannhauser"
arr. P. Fletcher Curwen
10.0-11.0.—Programme S.B. from London.

5.0.—Musical Interlude.
6.30.—Orchestra relayed from the Grand Hall.
7.40.—Mr. CLIFFORD R. WILSON, "A Dancing—Its History and Meaning."
8.0.—EXCERPTS FROM OPERAS
by
THE CARVER STREET
WESLEYAN CHORAL
SOCIETY.
EIHEL PRESCOTT
and
HUSIE SIMPSON.
EIHEL PRESCOTT
(Montague Phillips)
HARRY PENDLETON and
JOSEPH J. J. J.
Choral Fantasia on "Lohengrin"
arr. Percy Fletcher
"A PRINCESS OF KENSINGTON"
(German).
"Who That Knows How I Love Thee"
Br. Dan. March.
9.30.—"THE BOHEMIAN GIRL"
(German).
HARRY PENDLETON
"The Heart Bowed Down,"
EIHEL PRESCOTT
"Love Smiles but to Deceive,"
MAEL OFIERA
"I Dreamt That I Dwell in Marble Hall"
Choral Fantasia on "Tannhauser"
arr. P. Fletcher Curwen
10.0-11.0.—Programme S.B. from London.

5.0.—Musical Interlude.
6.30.—Orchestra relayed from the Grand Hall.
7.40.—Mr. CLIFFORD R. WILSON, "A Dancing—Its History and Meaning."
8.0.—EXCERPTS FROM OPERAS
by
THE CARVER STREET
WESLEYAN CHORAL
SOCIETY.
EIHEL PRESCOTT
and
HUSIE SIMPSON.
EIHEL PRESCOTT
(Montague Phillips)
HARRY PENDLETON and
JOSEPH J. J. J.
Choral Fantasia on "Lohengrin"
arr. Percy Fletcher
"A PRINCESS OF KENSINGTON"
(German).
"Who That Knows How I Love Thee"
Br. Dan. March.
9.30.—"THE BOHEMIAN GIRL"
(German).
HARRY PENDLETON
"The Heart Bowed Down,"
EIHEL PRESCOTT
"Love Smiles but to Deceive,"
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THURSDAY, March 11th.
4.0.—Afternoon Topics.
4.15.—Orchestra relayed from the Grand Hall.
5.15.—FOR THE CHILDREN.
5.50.—Children's Letters.
6.5.—Mr. ERIC N. SIMONS: "Annals of France."
6.35-12.0.—Programme S.B. from London.

FRIDAY, March 12th.
11.30-12.30.—Concert of Chamber Music for Elementary School Children (Under the Direction of Mr. G. E. Linford, B.Mus., B.Ed., Musical Advisor to the Sheffield Education Authority). Relayed from the Victoria Hall.
4.0.—Afternoon Topics.
4.15.—Tea-Time Concert: Doris Hinchman (Soprano), Jefferson (at the Piano).
5.15.—FOR THE CHILDREN.
5.50.—Children's Letters.
6.5.—Programme S.B. from London.
7.40.—The Harvest of a Quiet Eye by PETRONIUS.

SATURDAY, March 13th.
4.0.—Afternoon Topics.
4.15.—Orchestra relayed from the Cafe of Messrs. T. and J. Roberts.
5.15.—FOR THE CHILDREN.
5.50.—Children's Letters.
6.5.—Mr. A. H. H. Sports.
6.30.—Programme S.B. from London.
7.30.—Concert S.B. from London.
8.30.—Programme S.B. from London.

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LEEDS-BRADFORD PROGRAMMES.

Week Beginning
March 7th.

SUNDAY, March 7th.
11.30-12.30.—Programme S.B. from London.
4.0.—Service relayed from Queen St. Chapel, Leeds, by the Rev. FRED W. B. A. CHURCH of the River R. I. H. I. M. Church, Anthem "Of My Soul".
5.55.—Programme S.B. from London.
9.15.—THE BAND OF H.M. ROYAL AIR FORCE.
10.45.—Close down.

MONDAY, March 8th.
4.0.—Afternoon Programme.
5.0.—Afternoon Topics: Mr. M. K. L. "Carnival of Country".
6.15.—FOR THE CHILDREN.
6.50.—Children's Letters.
7.0.—The Station Trio.
7.40.—Programme S.B. from London.
8.0-11.0.—Programme S.B. from London.

TUESDAY, March 8th.
4.0.—The Broadway Band, relayed from the Scala Ball Room, Leeds.
5.0.—Afternoon Topics.
5.15.—FOR THE CHILDREN.
5.50.—Children's Letters.
6.0.—The Station Trio.
6.15.—FOR THE CHILDREN.
6.50.—Children's Letters.
7.0.—The Station Trio.
7.40.—Programme S.B. from London.

5.0.—Light Music.
6.30.—Programme S.B. from London.
7.40.—BEATTIE, M. L. A. E. "A Chat to Meteorologists".
8.0.—Programme S.B. from London.

WEDNESDAY, March 10th.
4.0.—The Scala Symphony Orchestra relayed from the Scala Theatre, Leeds.
5.0.—Afternoon Topics.
6.15.—FOR THE CHILDREN.
6.50.—Children's Letters.
7.0.—The Station Trio.
7.40.—Programme S.B. from London.

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MOST ECONOMICAL
2-Volt Valve Obtainable

Osram
D.E. 2 15/6
H.F. & L.F.

Only .12 Amp. filament Current
Consumption at 1.8 Volts

Employing latest type of
thoriated tungsten filament
which ensures a steady and
lasting emission throughout
a long useful life.

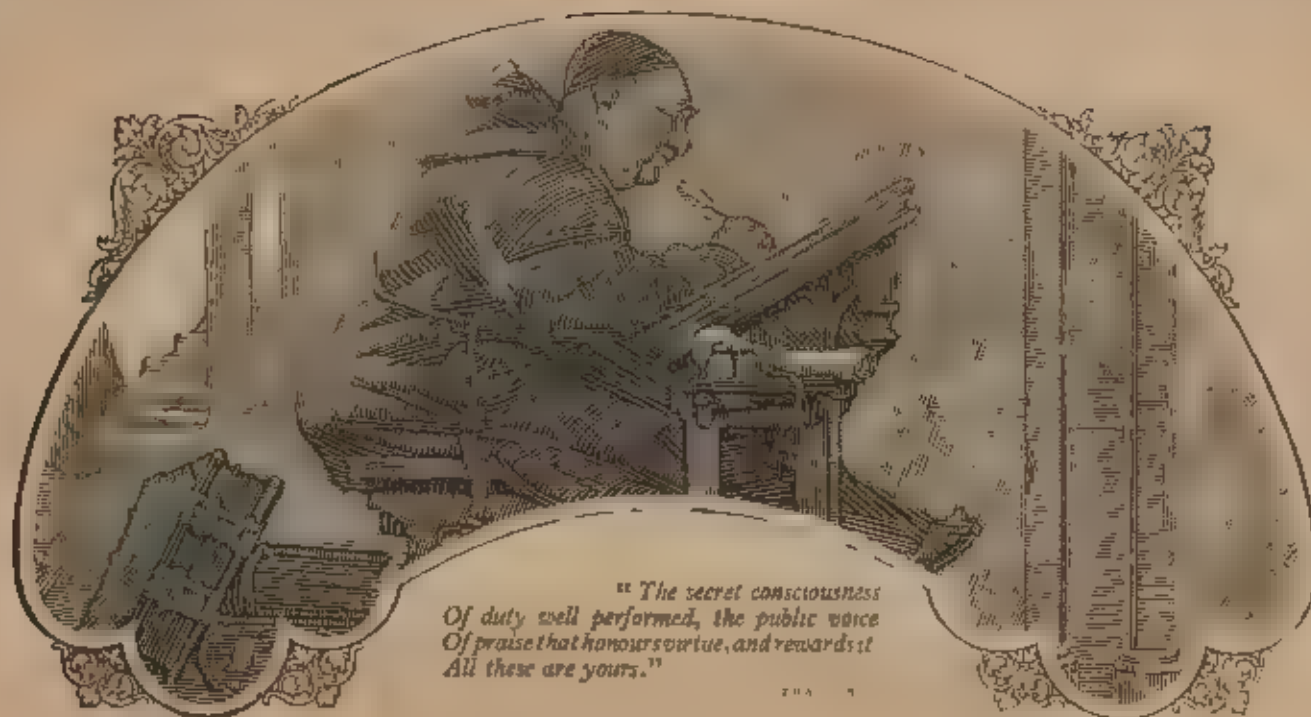
Same volume and tone ob-
tainable from these new
2-volt OSRAM VALVES as
from many valves requiring
4 or 6 volt accumulators.

2-Volt Valves with a 6-Volt Result

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Valves

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The G.E.C. - your guarantee



"The secret consciousness
Of duty well performed, the public voice
Of praise that honours virtue, and rewards it
All these are yours."

Of Duty well performed . . .

THE monk in his cell—the worker at the bench. Between these two a great gulf, yet by one common bond they are united. The bond of Duty. No monk ever possessed more enthusiasm for his tasks in life than these loyal workers—men and women alike—engaged in the business of making Cossor Valves. Without their co-operation—so cheerfully and willingly given—the nation wide reputation for long service and dependability enjoyed by Cossor Valves must inevitably suffer.

Whether you buy your Wuncell Dial Emmitter

in Eastbourne or Edinburgh, in Canterbury or Carlisle, its unique standard of performance will be worthy and creditably maintained.

Long life—exquisite purity of tone—unequalled sensitiveness—supreme economy of operation—all these features are ensured in the Wuncell by reason of its patented design and construction. Only the arched filament in combination with a hood-shaped Grid and Anode—by utilising almost the whole of the electron stream—can achieve such magnificent and unparalleled results.

For 2-volt Accumulators.

- W 1. For Detector and L.F. use . . . 14/-
- Consumption . . . 5 amp.
- W 2. (With red top) For H.F. use . . . 24/-
- Consumption . . . 5 amp.
- W 3. The Luxor Speaker Valve . . . 18/6

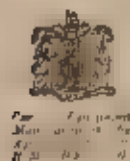
For 2, 4 or 6 Volts.

- V 1. 16/-
- V 2. 16/-

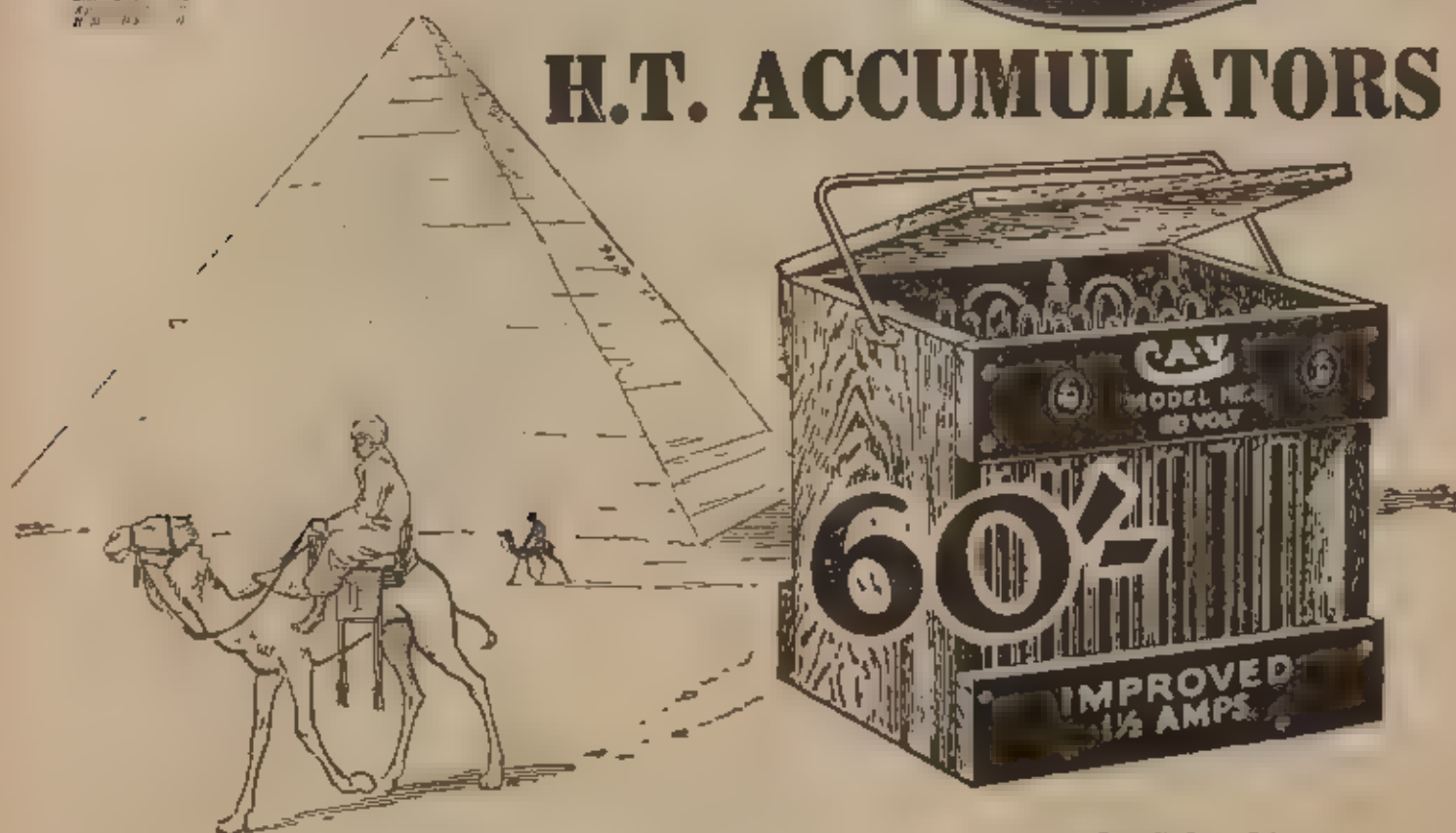


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Built to last



H.T. ACCUMULATORS



Supplied at 1/- per volt.

H.T.3. 60 volts - - - - 60/-

H.T.4. 30 volts - - - - 30/-

ALL C.A.V. H.T. ACCUMULATORS
are supplied fully charged (first charge free).

ACCUMULATOR claims are numerous, but C.A.V. claim 33 years' manufacturing experience. The C.A.V. H.T.3 was designed with that experience behind it and is constructed to work with the average broadcast receiver. It is electrically efficient and all that can be desired for really reliable radio reception. **OVER 10,000 SATISFIED USERS.** Moreover, it is used by those who know, namely:—Mr. W. K. Alford, radio 2 DX; Mr. V. E. M. Oliver, A.M.I.E.E., radio 6 BV; Mr. J. A. Partridge, radio 2 KF; Mr. E. J. Simmonds, M.I.R.E., F.R.S.A., radio 2 OD; and others who find them essential when setting up wonderful records in reception throughout the world.

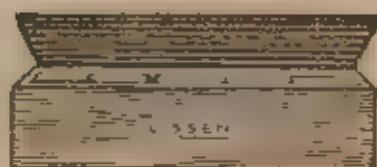
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Accumulators in celluloid or glass.

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Lissen's Renewable H.T. Battery Saves You Money.

The new "Lissen" way gives you bigger and better H.T. current at much less cost. You pay only for the essential cells. Previously you paid for the box, the soldering and the assembling, and all these things were lost when your battery had had its day. With the new "Lissen" way you build or buy a renewable battery and eliminate this waste. You renew the "Lissen" cells only and pay only for what you renew.

You can build the box yourself from the full-size diagrams given with each set of cells or you can buy the container separately, complete with springs, ready to receive the cells. Price 2/-.

Or if you prefer the battery completely assembled with 45 cells the price is 11/6d.

Ask your Dealer for the

Lissen Renewable Battery.

LISSEN CELLS are made throughout at our Richmond Factory. These cells have a large discharge capacity and they come to you fresh and full of life because of the method we adopt in marketing them.

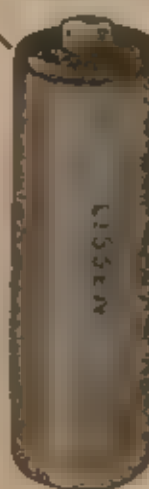
Lissen Cells are sold separately, and also in boxes of 45's. Each cell gives 1½ volts. The price of the cells is the same whether you buy them singly or in 45's, but with every 45 lot you are provided with the necessary special springs for building your battery.



Extra springs for extra cells can be purchased separately.

If you want to use a Power Valve in the last stage, the extra H.T. needed can easily be added, at any time.

2½d. each cell
19 45 for 45/- 5/-
to 1/- give 67½
volts, including
drawings and
springs. Extra
springs 2d. each



AGAIN though the outstanding purity of resistance-coupling has been fully recognised, its use has been retarded owing to the expense of increasing H.T. voltage. The Lissen system now makes its use possible in the simplest manner. You can add extra H.T. whenever you need it.



With each 45 lot, you are given full-size drawings and clear instructions how to put the battery together—you cannot go wrong.

The purchase of every 45 lot of Lissen Cells entitles the purchaser to a limited licence to use the Lissen method of construction—for which patent application has been made—and also to the exclusive use of the drawings and other data provided.

LISSEN CELLS

give you more volume at less cost

LISSEN, LTD., Lissensum Works, 300-310, Friars Lane, Richmond, Surrey.

'Phone: Richmond 2285 (4 lines).

'Grams: "Lissensum," 'Phone, London."



These Valves only require the same H.T. current as for equivalent types.



THE wonderful "N" filament valves are so economical that no sign of glow can be discerned. They require only **ONE-TENTH AMPERE** from a 4-volt accumulator (or 3 dry cells). This means **SEVEN TIMES THE LIFE** of each accumulator charge; a distinct saving of your time and money.

ASK FOR THE P.M.3 : : 16/6

The general purpose Valve, suitable for every circuit. Gives clear strong signals free from microphonic disturbance.

ASK FOR THE P.M.4 : : 22/6

A power valve for majestic Loud Speaker volume. The finest Loud Speaker Valve ever produced.

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THE MASTER VALVE

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ORDER BY POST. The convenience of this method is self-evident. We have attended our policy for many years and have proved that it is the best. All goods are delivered within SEVEN DAYS. Cash, packing free, carriage forward (unless posted). You can make your selection from our 40-page illustrated catalogue which is free on request and you can rest assured of the quality of our goods which is entirely above reproach. By dealing direct with the manufacturer, the cost is reduced and you effect a saving of 25% to 50%.

** This does not apply to Loudspeaker H.T. units and is not applicable to the carry over full price.*

See our advertisement in the Radio Times
p. 523 Feb and
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THE JUNIOR.
19/6
(Old Price 30/-).

The finest medium-sized Loud Speaker it is possible to obtain. Adjustable diaphragm, over 15 inches in height. Gives a clear mellow tone which, except for sheer volume, is unsurpassed by any big "speaker" on the market.



THE FELLOWS LIGHTWEIGHT HEADPHONES.
11/6
(Old Price 18/6).

A first-class pair of British Headphones. Cheaper than foreign makes and incomparably better. Non-rubbing, comfortable to wear. Combine with the Junior or Volutone. Postage 6d.



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55/-
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HIGH TENSION BATTERIES.

An example of Fellows Value!!

The demand for our Fellophone High Tension Batteries has so greatly exceeded our expectations, and we are so assured that they supply a genuine public need for a first-class H.T. Battery at a low price that we are now making a special period at bargain prices. You can see the value of these batteries by comparing them with the most perfect after the longest life, and by getting them direct from us you are assured against buying a cheap battery which will work out very dear. Compare the prices shown here with what you have to pay elsewhere and then fill in the coupon below.



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Please write clearly in BLOCK LETTERS and register
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On the day you order, the battery is delivered to you. You simply plug it into any lamp holder, turn on the switch, start the current, and you are ready to go. No danger, no mess, no carrying of heavy batteries, no exposure of valves or chemicals to the air. You write to-day.



Price 45/-

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The M.L. Anode Converter (illustrated) gives a reliable, constant and cheap supply of H.T. current for all your valves. It is connected to the same accumulator as that which lights your valve filaments. The H.T. end is fitted with terminals and controls, enabling you to give your valves practically any H.T. voltage they require—as you will see from the following particulars:—

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PERFECTION OF QUALITY.

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S.S. 3 L.F.
(Green Disc)
Voltage, 3 volts.
Consumption, .06 amps.
PRICE 18 6.

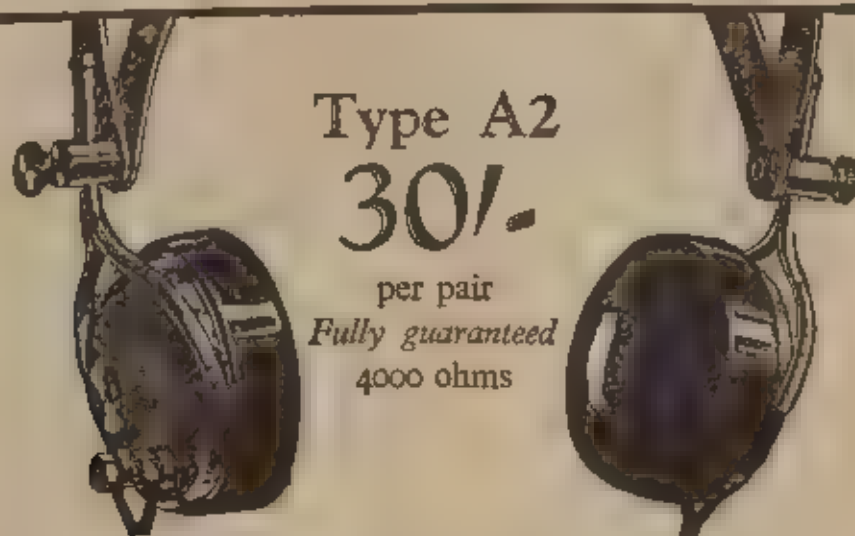
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4000 ohms 30/-

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in oak or mahogany
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The wonderful volume and tonal purity of the Ethophone V. are made possible by the use of these

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A general-purpose
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Telephone: Gerrard 9072. Telegrams: "Burndept, Westrand, London."

Branches and Agents throughout the World.

Super Economy B5

THE feature of the B5 Valve is that its current consumption is so small—that of an ampere—that dry batteries of very small dimensions can be used. It is, therefore, the ideal valve for use in portable receivers, or wherever accumulators are undesirable or impracticable. As an all-round general purpose valve it is unsurpassed. Its electrical characteristics are given below:—

Filament Voltage	-	-	2.5 volts
Filament Current	-	-	0.08 amp
Anode Voltage	-	-	20 to 80 volts
Anode Resistance	-	-	17,000 ohms

The B5 Valve is as good a detector and amplifier as any bright-emitter, but only 1/10 as the latter.

Price - - - 16/6

B.T.H. Radio Valves

General Purpose

R Filament Voltage 4 Volts
Filament Current 0.17 Amp
Max Plate Voltage 100 Volts 8/

B3 Filament Voltage 6 Volts
Filament Current 0.175 Amp
Max Plate Voltage 100 Volts 14/

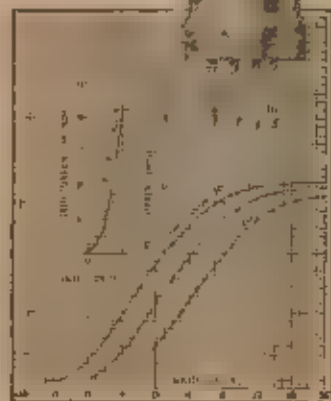
B5 Filament Voltage 6 Volts
Filament Current 0.08 amp
Max Plate Voltage 100 Volts 16/6

Power Amplifying

B4 Filament Voltage 6 Volts
Filament Current 0.25 Amp
Max Plate Voltage 150 Volts 22/6

B6 Filament Voltage 6 Volts
Filament Current 0.15 Amp
Max Plate Voltage 150 Volts 22/6

B7 Filament Voltage 6 Volts
Filament Current 0.15 Amp
Max Plate Voltage 150 Volts 24/6



Insist on B.T.H.—the Best of All.

Ask your dealer for a demonstration and a copy of Leaflet No R 7430

The British Thomson-Houston Co., Ltd., Crown House, Aldwych, London W.C.2



2342C

Is your loud speaker in the way?

Put it on one of these Wall Brackets and it will sound better



R. 1004
Price 10/6
Postage 9d. extra.

A LOUD speaker placed at a height of about six feet on one of these Radio Accessories Wall Brackets in a suitable part of the room—actually gives a better performance.

There are four of these fittings, designed for "Ethovox," "Amplion" Radiolux and other loud speakers. They can be supplied in fumigated oak, or polished mahogany, as desired.



R. 1003
Price 15
Postage 6d. extra.

No. R.1004. Fits in a corner and has holes drilled for the feet of an "Ethovox" standard loud speaker. Width 8 1/2 inches, 10 inches from back to front.



R. 1002
Price 10/6
Postage 6d. extra.

No. R.1003. Designed for use for an "Amplion" standard loud speaker. Width 12 1/2 inches, 10 inches from back to front.



R. 1001
Price 17/6
Postage 9d. extra.

No. R.1002. Is suitable for small "Amplion" Radiolux and other loud speakers. Width 12 1/2 inches, 7 1/2 inches from back to front.

No. R.1001. Is suitable for large "Amplion" Radiolux and other loud speakers. Width 18 1/2 inches, 10 1/2 inches from back to front.

These strong wall fittings are well finished and can easily be fixed in position. From the four models, you can choose a suitable bracket for any kind of loud speaker. Fill in the coupon below, enclosing P.O. or cheque and your selection will be sent by return. Money refunded if not satisfied.

RADIO ACCESSORIES LTD.
9-11, Hythe Road, Willesden, N.W.

To Radio Accessories Ltd., 9-11 Hythe Rd., Willesden, N.W.

Please send me Wall Bracket No. _____ for which I enclose P.O./cheque for _____ This amount less postage to be refunded if I am not entirely satisfied, provided that I return the Bracket post free, in good condition within seven days of delivery.

Make of loud speaker _____ Type _____

Oak or Mahogany

Write here your name and address in CAPITALS

NAME _____

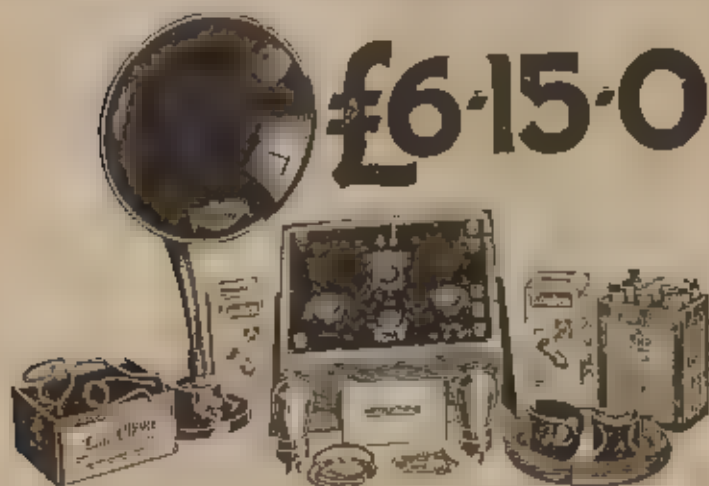
ADDRESS _____

DATE _____ Radio Times

The Little Giant 2-Valve Set

FELLOWS WIRELESS

£6-15-0



Two Astonishing Bargains.

The Little Giant 2-Valve Set shown above is the most wonderful offer that has ever been made in the history of Wireless. For £6-15-0 you can get our Little Giant 2-Valve receiver, £4-15-0, including 25/- Marconi Ro. aut., a Fellows Junior Loud Speaker with adjustable diaphragm, 4/6, a Fellows 6 Volt 20 Amps. accumulator (21 lbs.), a Fellophone 34 Volt H.I. Battery (9/-), Two Silver Clear London Valves (4/6 each), Aerial, Insulators, Wiring, and complete instructions (3/6). You can only obtain this set direct from us or our Branches. In this way we save you all middlemen's profits, sell at marvellously low prices, and still maintain the high quality for which we have always been famous. You can obtain the Little Giant Set on deferred payments by sending 38-4 with order and balance in 6 monthly instalments of 19/3. All our goods are sent packing free, carriage forward, on 7 DAYS' APPROVAL, money willingly refunded if not completely satisfied.

READ THIS LETTER which shows the results you may expect from this wonderful set
Messrs. Fellows Magneto Co., Ltd.
Dear Sirs,

Many thanks for your prompt despatch of the Little Giant. I have now got my aerial up and my apparatus changed. Last night I received Liverpool, Cardiff, Portsmouth and Aberdeen at good Loud Speaker Strength. London of course was very good, and Darenty was good enough for dancing. In addition I received on the headphones a French, a Spanish and a German Station.

I am highly delighted with my Little Giant and shall certainly tell my friends about it.
Wishing you every success.
R. W. P. (Weybridge)
The above is one of hundreds of similar letters received from delighted Little Giant users any of which may be inspected at our offices. Do not hesitate, you will certainly never find such wonderful value anywhere else.

The FELLOPHONE 3-VALVE GRAND

An amazing large and powerful set, the Grand comes in under the following:
H.T. Battery 110 Volts and 20 lbs. 10/-
Aerial 6 V. Accumulator 10/-
3 Silver Clear London Valves 12/- each
Headphones 4/6. Aerial, Insulators and Wiring 3/6. The Grand cannot alone be sold for less than £14-10-0. The complete set costs £14-10-0, cash, or by deferred payments, £4-10-0 and 4 monthly payments of £4-10-0. Voluntary Loud Speaker 5/6 extra.

£14-10-0

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LUCAS "MILAM" RADIO BATTERIES

are portable, self-contained and require no maintenance. Each contains a full complement of cells and is fitted with a special Lucas "MILAM" accumulator. The battery is built up of 12 cells, each of 2.1 volts, giving a total of 25.2 volts. The battery is built up of 12 cells, each of 2.1 volts, giving a total of 25.2 volts. The battery is built up of 12 cells, each of 2.1 volts, giving a total of 25.2 volts.

RME	12 cells, 25.2 volts, 10 amp. hrs.	81/6
RMS	12 cells, 25.2 volts, 15 amp. hrs.	83/6
RP7/8	12 cells, 25.2 volts, 20 amp. hrs.	85/-
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Capacities given above are based on a 10-hour rate of discharge.



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LUCAS "KING of the ROAD" MOTOR-CYCLE PROJECTOR SETS.

The full motor-cycle projector set includes a complete set of projector, front and rear lamps, brackets, etc. so that all types of machines can be fitted.

PRICES 25/6 to 72/6.

Set No. 403 is a highly efficient set fitted with a special Lucas beam lamp, which gives a very powerful beam of light. Price 25/6.

Lucas "Motor-Cycle Projector" also includes a set of rear lamp, side lamp, mirror, bellows, etc.



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have a powerful, reliable tone which is recognized by all motorists. The set includes a complete set of horn, brackets, etc. so that all types of machines can be fitted. Price 25/6.

LUCAS "PLANET" No. 222 is a set of the small high Lucas standard throughout. The beam-converging lens is practically undistorted and therefore gives a very accurate beam of light. The set includes a complete set of lamp, brackets, etc. so that all types of machines can be fitted. Price 2/-.



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Lucas 'Cycle Lamps' - Various Types, etc.

LUCAS

Manufacturers of RADIO BATTERIES and "KING OF THE ROAD" SPECIALITIES
JOSEPH LUCAS LTD., BIRMINGHAM



Finale

You have just listened to Tchaikovsky. The music has crashed down through its final chords to a quivering drum-tap. A pause—and then the rattle of a thousand hand-claps. It is all so real and living that you are on the point of reaching under your chair for your hat. But no! You are at home. The S.P. 18 Valve has worked its magic.

S.P. means Short-path. The path between the filament and the anode has been shortened to a minimum. The shortened gap increases amplification. The special filament reduces current consumption. The tone is strikingly improved in purity. *All S.P. 18 Valves (Red & Green Spot) work off a one-cell accumulator and are priced at 12/6*

THE RED SPOT VALVE

18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	1222	1223	1224	1225	1226	1227	1228	1229	1230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THE MULLARD RADIO VALVE COMPANY LIMITED

LETTERS PATENT
Nos. 209730 and 229622.

IT has been brought to our notice that we have infringed the rights of The Mullard Radio Valve Company Limited of Nightingale Works Nightingale Lane Balham S.W.12 and Mr. W. H. Ballantyne in the above Letters Patent by dealing in Miniwatt Wireless Valves. We have therefore delivered up to the said Company our remaining stock of these valves and undertaken not to deal in them again and we hereby tender our apologies to The Mullard Radio Valve Company Limited and Mr. Ballantyne for such infringement.

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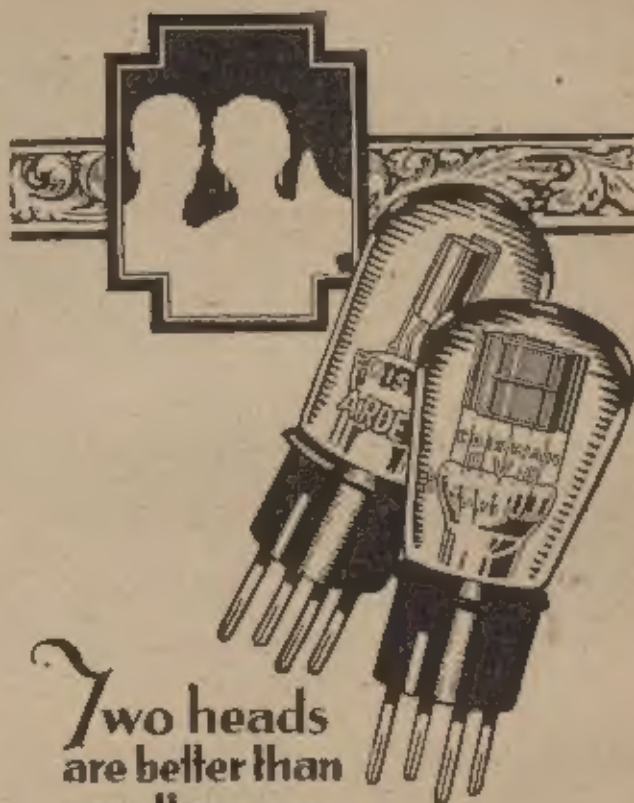
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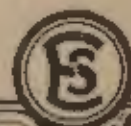
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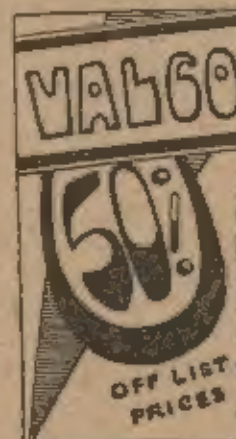


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